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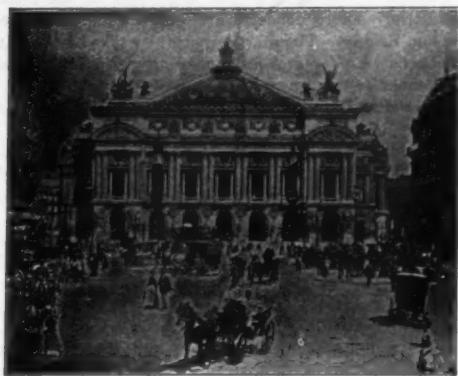
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NOTICE.—*Everything about Paris in these columns or on page 3 is reproduced every week in the London edition of THE MUSICAL COURIER, giving those who need it an English as well as an American clientèle.*

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SINGING IN THE CONSERVATOIRE.

One has what the other has not; the other has what one has not; and so it goes.

A DAY with the girls who are studying singing in the Paris Conservatoire is interesting, especially to those who are interested; especially on competition day; especially to American singers who do not have any competition day, and few of whom even know what it means.

In the refining of sugar I believe they call it "the last boil." That is the dark sugar is boiled and skimmed, then boiled and skimmed again, again boiled and skimmed, till by process of skimming off the least pure particles the bulk becomes white instead of dark. The final competition is not between dark and white, but between grades of white to discover the purest.

If you want to study in the Conservatoire you do not go before a teacher who has rent, heating and groceries to pay out of your money; who is more anxious to get you as a pupil than you are to get on the stage, and who when you ask, "Do you think I can do so and so?" is bound to answer, "Begin to-morrow!"

You do not go before a teacher at all. You go before a board of examiners. You show them what you have of natural and acquired fitness. Because a board of French artists holds that without certain born qualities, such as surety of ear, ability to read at sight, nerve, instinct, &c., certain musical knowledge, the time spent in special music study would be wasted.

As the members have no housekeeping bills, rent or teachers' rolls to pay, they can pay attention to what you show, and are free to decide for or against you as a future artist.

As the course is absolutely and entirely free, not a sou paid from entrance to graduation, the return must come to the state in glory to the state through the institution. As glory is the only reward to look for, naturally the search on entry is for Talent with a capital T. Therefore the kitchen maid and Icelander with talent have the same chance of fair play as the princess and the French girl. Why not?

At least this is the principle of the institution established a hundred years ago as handmaid to Liberty. If flaws creep in and faults appear, and weaknesses occur, it is due only to the imperfection of human nature individually; the basic and fundamental principles of the Conservatoire stand firm, inviolate, unshakable as do the tenets of our original Constitution.

Once in there, although you are branded as having superior endowment, that takes nothing from the rigidity and regularity of the course you are compelled to follow, for real artists hold that endowment is never so valuable as when properly trained and instructed.

They also hold that a person who is in the dark cannot possibly see as plainly as the people in the light who are leading them out of it. Therefore, no matter how clever you are, or feel, you have nothing to say as to what you think best for you.

What father and mother think, what you think, how long your money will last, when you have got to leave, your haste to get on, your sensitive, artistic temperament that cannot be confined to rules and plans, are nothing whatever in the case.

The course is planned for Art, not you. Art is the big lady in the Paris Conservatoire, and you are her obedient servant. You do no fighting, no preaching, no dictation; you keep still and do what you are told. You get no coaxing, nor petting, nor flattering, nor encouragement—you get examined!

Your teacher has nothing to say about how you are doing or what you ought to be able to do. The examiners do it. There are no promisings and praisings, fawnings and caterings to. Why should there be? There is nothing to serve, or rather no one to serve by it. Figures speak your worth and what you are to do. You can or you cannot, and that is all there is of it. You can always go out the same door you came in, but you never can go out the other door until you reach it!

If, when you fail in one examination, you have got the art sense, faith, endurance, patience and love of the work that are as necessary as endowment of ear or throat, you go back over the work another term and pass next time with flying colors. If you have your eye set on a footlight and a rhinestone brooch within a year, you back out, declaring the Conservatoire to be no good and unfair, and you pack off, grinning at the grapes which were not quite sweet enough to suit your taste. It is all the worse as nobody pays the slightest attention to your pout. They are all too busy going on.

And the boiling and the skimming are the first day.

Well, in the vocal department there are, I believe, some twenty-four of such purifications of the ranks during the course. That is, there are semi-annual examinations during a three or four years' course, and then comes the final "competitive" examination between the few fittest who survive, which is just taking place.

In all of these the teacher stands apart, a silent witness of art progress in the student mind; and oftentimes no one is more surprised at the untoward quirks and turns of individuality than he. Left thus free from the responsibility of success or failure, the teacher is held as the friend, not the court of justice, by the pupil, and the work of teaching and learning goes forward on that basis, the beautiful relations unchanged.

In France outside of the home circle the richest and most beautiful feeling is for the "maître."

French students never chafe under this régime. By birth and training they are prepared for it for years. They realize the inevitability of educational growth by practice and imitation. Short cuts are undreamed of and haste unknown. Love for art, faith in its principles and reverence for its teachers take its place.

And the boiling and the skimming are the last day.

It is the habit of outsiders to say, "Well, what do they give out with all their fine work in there?"

In the first place, a long and brilliant list of vocal stars has come from the Paris Conservatoire. Their names have been cited in several previous letters on the Conservatoire. Many of them became world renowned, but not so many as though the race habit were to roam.

Then quantities of well instructed, useful singers are being constantly drawn from the institution for the Paris academies and those of Belgium and the provinces, and the demand is incessant, continual.

Then, too, a feature upon which great stress is laid is the saturation of the individual with musical thought, sincere musicianly instincts, musical knowledge of people and works and feelings, and musicianly modesty. So that among those who are not heard of is a mighty *culte* of music, living, moving and having its being in the best musical ideals. The influence of this no one can feel who does not see it and feel it and know it. The influence is far reaching and inestimable.

This is what makes Paris valuable to the foreign student or musician. This is the best, the very best, of Paris heart.

On the other hand, it is a great question whether the Frenchwoman lends herself constitutionally to vocal fame. The voice has not a human, an international appeal, many as are its charms. The language is ungrateful and a taste to be acquired by foreigners, and the woman herself is small, dainty and delicate physically, not built, so to speak, on stage proportions, and hygienic life is not at its best in France.

Too, the reserved life, thought and training of the feminine French mind are not conducive to that sympathetic abandon which often is half the power of the public celebrity. Besides this, the exacting, relentless course of instruction is not inviting to the less serious but more brilliant type which runs to publicity.

Then, too, there can be no question as to the fact that the greatest artists who might be of most service as Conservatoire teachers cannot become such. The great vocal artist cannot pass his day in the arduous labor of Conservatoire teaching and in the anxieties of examination, and do himself justice that evening at the Opéra. Later on doubtless the feeling that identity is lost in Conservatoire work leads age to establish itself outside.

It is the same with great dramatists. With composers and instrumentalists it is different. The best creative artists in France have been and are teachers in the Paris Conservatoire.

Whether the purely French school as a school is the best for voice production, present and future, is a perplexing enough point to decide. A good chance to reflect on the subject is offered by the day of the feminine vocal concours, when seventeen of the culled voices from Conservatoire training sing test selections, the same pieces being frequently sung by three or four persons.

The striking feature of the day's work is the similarity of tone. On leaving the house you carry the impression that one girl has sung the entire program. Moreover, the tone haunts you.

Italian placing seems to roll the tone opposite the mouth, then let it pour out between the lips. The French tone seems to be first rolled up to the parting of the hair, and then poured down through nose and face, cheeks and lips without ever touching the throat. You never think of the throat in hearing them.

This seems to make talking in singing not only possible, but the easiest thing in the world. The tone has nothing to do but talk. There is no "food" to weigh it down, and no contact whatever with cheeks and throat. It seems as if they could say anything they wanted to in singing. S's and p's, e's, a's and o's are all distinct and formed, as pins in a heap retain their shape no matter how mixed.

The tone is brilliant, facile, wiry if not sunny, silvery, electric, exciting, disposed to color, with a tendency to sharpen in emotion and rarely flat. When accompanied by good breathing it never seems difficult, but it often lacks generous respiration. It is trained to the most exquisite daintiness in corners, in passing into pianos and out of them without impatience, and in lingering before a trill which is never made with the chin. There is not a "scoop" nor an attack of the glottis the entire day. There is no glottis; there is no place to scoop. The voice is not that sort of voice at all.

One is struck with the certainty of song action. There is no wobbling or trying or experimenting. There seems to be but one way, and all walk in it. The differences of training seem to lie only in greater or less fineness of phrasing, style, &c. The tone production seems to be absolutely similar.

No one knows how far this is due to race accentuation, to the language, or to teaching. If the latter, it is a marvel of teaching skill, which brands itself on the pupil whether for good or evil.

One is also struck with the vital manner in which forehead, eyebrows, cheek bones and especially the circle around the mouth partake of the subject sung. The upper lip scarcely ever touches the teeth. (In English it scarcely ever leaves them.) The mouth forms different sounds with distinct motions. (In English several are made with one.)

In "can you meet," for example, the "can" is made with a mouth opening distinctly vertical, "you" with mouth distinctly pushed forward, "meet" with opening distinctly lateral, like a rat trap set.

An American girl will arrange her mouth as for "ah," and except for the meeting of the lips on "m," will say the three words without a change of mouth arrangement.

(Of course, now that you are trying specially you will not, but you do naturally.) There is no mask-like face among these girls, no bronzy cheeks, no set lips. Their whole body partakes of the same vitality of expression—not motion, but expression. This gives the dramatic tendency whereby the French girl interprets unconsciously. It is a delicious, attractive, magnetic feature of her singing, which with the distinct tang-y e-nun-ci-a-tion makes you forget whether she has any voice or not, and she often has almost none.

It is easy to imagine that a voice which is constantly pushed through the small frontal muscles (especially with the temptations to make a born little voice a big one) should wear quickly, and that wire, metal, hardness and fatigue should come to replace the electrical qualities of first youth. (This is not established, but is possible.) But certain it is that could this brilliant silver midday quality, with its clear diction possibilities, be united to the fuller golden sunset qualities of Italian placing a desirable medium would be reached.

Oh, yes, I know everybody claims to do that, but between claiming and doing is a big difference, and the fact remains that the pure school French manner of saying in song is the best in the whole world; that English people are absolutely dreadful in this, and that very few Americans excel in it.

If it can be done it is worth much effort to arrive at. Phonics and phonics, and again phonics! Try it!

It is a great question as to what would be the effect upon American talent, upon the young, rich, warm, talented, intelligent American nature, of a rigid and compulsory musical training, such as the Paris Conservatoire imposes. Personally I have an intense desire to see it tried. I do not hold it out as a wise end to be sought, only as an experiment to be tried. I have no doubt of the result in my own mind, if only of the musical feeling that would be engendered.

Oh, that American wild colt qualities could be caught and caged for Art's sake!

There is little danger, I suppose. Americans generally cannot get into the Paris Conservatoire, and they cannot get out except by backing out. Talent would not be

lacking certainly, but two other indispensables would be instruction and disposition.

"I could not be hired to spend a year singing exercises!" "Bother solfège!" "You bet I don't need no four years' training to get a position!" "What on earth does a singer want to know about the lives of composers for," &c., are sentences taken from life.

The American girl has any quantity of qualities, and she is a charmer, but she is a most horrible student.

Petted, willful, hasty, undisciplined, irreverent, mocking, with endless faith in herself and boundless unreasoning, she knows no ideals but such as she erects herself, and rejects absolutely all that does not tend to immediate personal glorification. Thoroughness, consecutive-ness, concentration are banished peremptorily. Art to her is a business, its following a joke, and her own sweet will is the sole dictator.

This spirit is superb in millinery business, making fortunes by rolling mills, corner lot manipulation, flirtation and marriage "enterprises" or in "400" rivalry. In the making of forests, revolution of the seasons, increase of stature, and art development it is useless as a penny bellows.

A brilliant American girl, with a voice like a nightingale, misdirected temperament enough for a whole season's race course, and the physique of a Venus or Diana, will fritter seven years in aimless educational wanderings so long as she is left free to make them. She would tear down the Conservatoire before she would voluntarily face a certain four years' prearranged course of art study. (Don't fuss about exceptions, they don't prove anything. Some of you are capable of doing the wisest things in the world.)

The general feeling among cultured French people is that Conservatoire results this year are not quite up in standard, and that it is high time that reforms of various kinds were instituted. Of course the short term of office held by the new director, M. Dubois, could prove nothing as to his intentions. That his good sense will compel the resuscitation of the original intentions of the institution is certain. The world moves, and even so sound a constitution as that of the Conservatoire needs vitality and progress blood to keep it as it was born, *the one only and unique example of correct musical education in the entire world of nations*. There is no reason why natural drowsiness should be allowed to paralyze the most powerful organization of its kind. It has been drawn through too powerful crises to be allowed to die of lethargy and inanition at the end. Dieu le bénisse!

In the men's singing composition, seventeen persons, the ages were between twenty-one years and five months and twenty-eight years and five months. In the women's class, sixteen in number, the ages ranged between nineteen years and four months and twenty-six years and eight months. In harp, twelve and three months, to twenty-two and eight months; piano, men, twelve to twenty-three; opéra comique, twelve in all, women between twenty and twenty-six, men between twenty-one and twenty-eight and three months. No men in the harp class this year. One Englishman and one Finland girl figured as strangers. In the opéra comique, two first prizes and two accessits were given. In the women's singing one second prize and two accessits; in men's singing, one first prize and one second prize, one first accessit and three second accessits; in piano, men, there were first and second prizes, four first accessits and two second accessits. Of these eight nominations six were from Mr. Diemer's class. Three of the successful opéra comique candidates were trained in stage action by M. Emile Bertin in charge for M. Tasken. In one class the name of the only Jew in it was Chrétien!

In the tragedy class there was a first-class row, owing to a difference of judgment between audience and jury. As usual in differences, both sides had right. It was the old, old story of apparent versus intrinsic excellence with respective adherents.

It seems that in adjudging a recompense to a certain young lady the jury counted in the disappointment of last year and the diligence and faith of the girl in addition to her performance on examination. The audience unfortunately saw but a self-conscious banal rigidity and a heavy declamation, and so in loud and angry protestation caused the falling of the curtain, putting out of lights, closing of the proceedings, and prompt exit of the jury, who probably for once felt worse than the student.

Good humor was fully restored, however, next day as result of judgment on opéra comique work, when applause was unanimous and enthusiastic.

Later results will be later given and the programs, if the paper finds space for them, will be found elsewhere in its columns.

M. Bruneau speaks warmly of the superiority of instrumental over vocal work in the Conservatoire; says that the pupils of to-day cannot sing Mozart, Beethoven, Weber, or Berlioz, and that this weakness is made specially apparent by the raising of musical standard which is but suggested this year. He holds that some of the ages are

too advanced for career commencement, and hopes for the return of a pension (boarding place) in connection with the institution to coax younger talent from the provinces. M. Widor wrote the sight reading test for the men's piano class, and M. Pugno that for the harp.

At the opéra comique competition the audience was marked by the presence of celebrities. Alexandre Dumas, fils, in pure white from top to toe, the largest and softest of handkerchiefs, white palmetto hat, with massive form, round brown, good natured face, grisly curly hair, perfect plump white hands, and genial smile; Calvé in the à la mode blue and white pongee, big white collar, stunning cream shaded hat, string of colored stones around her beautiful throat, and a tantalizing *Peau d'âne* on her beautiful lips when asked if she was going to sing here before leaving for America; Bruneau, dark, slender, nervous, in incessant motion; Gailhard, elegant and sarcastic looking, keeping a tiny blue fan in constant motion close to his straight nose; Marie Rose, sweet, amiable and lady-like; Laborde, delicate and pleased; M. Henri Carvalho, not to speak of the distinguished jury, professors and as many other musical lights as the small salle would hold packed together.

When a patriotic Frenchman asked Calvé, with a falling inflection, if it were possible she meant to return to America again this year, she returned: "They put me there, you scold me here; why shouldn't I?"

Napoleon could never bear two-play programs, especially those monstrosities of farce after tragedy, which managers put on with the idea of cheering people up a bit to go home on.

When he reached the legitimate crisis of a drama he was in no condition to be cheered up. He had to go out and walk the streets for hours to have it out with himself. You see he did not see in it a means of passing time or amusing an hour. He saw in it a type of the sort of things life produces, and the artist philosopher had to argue things from cause to effect and effect back to cause with the philosopher artist, and when he found his feet again he was stirred to new action by the friction, and the new conclusions.

Look at that for an artist, will you! And we call him just a soldier, and only a general, and ourselves *artists* who take a "Pris au Piège" after a "Navarraise," and after being "entertained" insist on being "cheered up a bit," and sent home comfortable to ourselves.

Did you ever notice how many whining Magdalens there are in music, eternally calling for pardon for themselves? Scarcely an opera or song without one or more of them, insisting on having the cake they have wilfully and voluntarily eaten.

I should think that the prayer-hearing committees up above would be awfully sick of this horde of weak and feeble sisters. I should think that the word of a good, clean straight, wholesome woman who prayed for strength to go into a railway train instead of into a pair of arms when separation was advisable, or who said a "thank you" for having had it, would be real refreshing to those poor beset absorbers.

Lots of say-sos are going the rounds of Paris, viz., that Delin goes to America next year; that Lassalle re-enters theatrical society through Wagnerian rôles at the Opéra Comique; that a street is to be named after Godard, and that Wilder will be insisted upon at the Opera House! Denials and verifications as soon as truth is reached. Meantime statues are the order.

One of Gounod is in the hands of Mercié, in which, by the way, three of those frail damsels hold discourse with an angel organist under the lenient chaperonage of the monk musician. Mercié is also working on another of these fallen angels, who, while communing with "Anges purs, anges radieux," in prison, is glorified to posterity by Mme. Miolan-Carvalho. Bizet, too, has almost reached his pedestal. He at least had the grace to make a girl who remained true to the colors she had chosen, and asked no odds.

If any of you go to Neuchâtel seek and find "Thérèsa, la brave dame." You will find in her one who was a tyrolienne diva idolée at Paris for some twenty-five odd years. There she lives on her farm-château, the fruit of her active years, coming to Paris once or twice a year only, raising poultry, going to mass, doing works of charity, and fêtant, de temps en temps, members of the camaraderie who go from Paris to see the old-time favorite.

At Vichy, Mme. Gabrielle Ferrari's opera *Dernier Amour* won an immense success this week. It was excellently played, the orchestra was good under Gabriel-Marie, scenery was superb, and Mme. Ferrari and her friends are happy over the triumph for the graceful Neapolitan composer. The opéra comique is said to be full of sentiment and originality.

Music forms an important feature of the L'Exposition

du Théâtre et de la Musique, organized at the Palais d'Industrie. Daily concerts are given and special programs on Friday. The most important works of the various epochs in all countries are being passed in review. Conferences and organ concerts will also be included.

Do you all realize that Guilmant's *Marche Nuptiale* had the place of honor at the royal English wedding? It was played on the entrance of the royal family while the queen was being conducted to her seat, the whole audience making obeisance. The composer left for Bayreuth this week.

This busy musician has just been getting up a new work, entitled *Archives des Maîtres de l'Orgue des XVI., XVII., XVIII. Siècles*. The edition will be published in instalments and by subscription, 10 francs a volume of some 120 pages. The collection is arranged specially for organists and amateurs, published from manuscript and authentic editions, with notations and adaptations to suit modern organs, and many for harmonium use as well. Reproduction will be rigorously prevented. Here is a chance for organists to enrich their libraries with something practically valuable and rare.

Sonzogno gives up the Scala this year. He is as happy as a boy out of school. He says he never realized what a burden it was till now he is free. It has passed into other hands, however, and Verdi, Wagner, Giordano, Massenet, and Puccini will be represented. Miss Sanderson's *Phryné* will be given at the Lyrique, as also Lakmé with Marie Van Zandt, and Leoncavallo's *Vie de Bohème*.

An American writes to know the piano works of Widor which the composer esteems most practical (*i. e.*, attractive and yet valuable) for use in salon and concert work.

The letter found this most delightful musician at a table in a low laden music room, out among the noble old trees and stone statues of the oldest, most historic and one of the most charming corners of Paris, under the walls of St. Germain des Prés. He was busy copying the third act orchestration of his opera, *The Fishers of Saint Jean*. The second act, a package of manuscript about as thick as one of these columns is wide, had just been tucked into the drawer underneath, finished. The mass of notation, every mark from his own hand, was like print, neat, precise, regular, although the other mass from which it was drawn was profusely illustrated in blue and red pencil marks, indicating the creative development from fancy to paper.

He had but to withdraw his mind from the simple fisher folk, dreamy billows and rough little crags of St. Jean and lay the end of his well-pointed pencil against his lower lip for a second, when his strong, dark eyes swept directly to the right-hand side of a corner bookcase; in a second the thick, hard reference book, also in his own hand and like print, was on the table before him.

Passing the dexterous forefinger of his left hand (Widor has the most expressive hands you ever saw) down the neat column under the heading "Piano," with the right he traced the following selected titles, chatting all the while in his warm, rapid, bright manner.

He spoke of a competition that was soon to take place for the position of organist at the grand church of St. Denis (the old king's quarter), in which three or four of his boys (pupils) were to take part. The examination would consist of improvisation of a fugue, improvisation of a symphonic piece, accompaniment to plain chant right and left hands, and the playing by heart of a Bach composition. He spoke, oh, so warmly, so approvingly and with no little surprise, of the remarkable playing of a Mr. Goodrich, an American organist—from Boston, he thought—who played his Bach by heart and manipulated his organ like a toy, making most excellent music, &c.

But when it came to Nordica both pen and finger came to a standstill. The difficult connoisseur had evidently been made conquest of by the beautiful Maine girl whom he had met the day before. He waxed most enthusiastic over her artistic spirit, her study spirit, her ideas on music, &c.

He spoke of—oh, lots of nice things! But here is the list:

Collection of fifteen waltzes.
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Morceau de Salon.
* Scènes de Bal.
Variations.
Feuilles d'Album.
* Dans les Bois.
Pages Intimes.
* Suite Polonaise.
* Suite en si mineur.
* Carnaval.

The stars were made in red pencil on rereading, indicating those which made the strongest impression on audiences here.

He sends his regards to all American musicians with them, and would very much enjoy coming over among you all as orchestra director. It would be very interesting for you and a very good thing for music.

FANNIE EDGAR THOMAS.

Music in Vienna.

VIENNA, July 15, 1890.

GREAT and good news to American students who cannot come to Europe to study!

Wienzkowska is going to New York, and will begin her teaching in September, after giving a few concerts. Who is Wienzkowska? do any of you ask, for I know she is not so well known in America now as she soon will be. Well, then, I must tell you that Wienzkowska and Stepanoff rank next to Esipoff as women artists who prepared for their public career with Leschetizky; and to get a lesson from them is next best to getting a lesson from Leschetizky himself. I say next best—I ought to say in some respects it is better, for the great maestro knows not patience and will not bother himself with details much.

Wienzkowska will not only concern herself with all the details of an absolutely perfect technic, including pedal technic, of which but few artists know anything at all, as it is revealed to us in this wonderful method, but as concerns interpretation and style.

She has that ability to inspire and impart which only strong personalities and artistic temperaments have, for Wienzkowska is a recognized artist of first rank. She has made a tour of Europe, giving concerts in Germany, France, Russia and Austria. Her repertory includes the masterpieces and other works of all the great composers. She has style, verve, brilliancy and magnetism. Moreover, she possesses that delicate, subtle sense of true poetry and sentiment which is not sentimentalism, which like some delicious odor permeates her whole playing, and which only the Russian and Pole possess in its utter utterance.

"She is wonderful!" exclaimed a former teacher in the New York Conservatory, who has been studying with her and Leschetizky, for Wienzkowska has taught parallel with him for the past seven years, and, as I have said, is reckoned among the best Vorbereiters; as the first, indeed, by most of those studying here. It is only she, Stepanoff and Esipoff who have had such a long personal training and co-operation with the great master. Pupils who do not wish to spend so long a time in Europe may now have the opportunity of acquiring the method and an elaborate preparation for Leschetizky if they wish to continue their studies with him.

Leschetizky will on the 20th of this month make a journey to Budapest, and his season for this year will close at this time.

One of the interesting features of his last class recital of the season was the playing of Schumann's *Paschingschwank*, with its interesting character sketches, by Fr. Marie von Turzanska, an interesting Polish girl of seventeen years, who possesses remarkable talent.

Before she came to Leschetizky she was the pupil of Dach, de Pachmann's master, and when, at one of the Prüfung concerts, Bösendorfer heard her play he presented her with one of his best pianos. This young girl has already given concerts in Hungary, and was received with enthusiasm at Budapest. The Bohemians are delightful people to play before, and they gave her quite a triumph. Although very young, this girl plays with marked style and temperament. The world may hear more of her some day, as she is fitting herself for concert work. The recital was closed by the Grieg concerto, played by the maestro and Miss Durnea. Schütt played at the last recital many of his own compositions. Leschetizky was quite overcome with delight. After the playing he rushed up to Schütt, put his arms about him, and kissed him with warmth and affection. Gutmann and Miss Walker, of the Court Opera, were present as invited guests, with other friends.

The conservatory is to give its Prüfung concerts this evening, the 15th, and on the 17th. For the benefit of Miss Frothingham, who inquired from Boston about the Buttykay fantasia for piano and orchestra, I will quote the following notice, which has lately come under my eye:

"In the concert which took place on the 24th of May in the Grosser Musikvereinssaal, for the benefit of the Church Music Association of the Votikirche, under the direction of Herr Kretschmann, the performance of the well-known pianist Fr. Marie von Unschuld aroused the greatest enthusiasm. The young artist executed entirely from memory a difficult orchestral fantasia by A. v. Buttykay, amid the highest marks of applause and approval from the audience. She received many recalls and the composer presented her with flowers."

OPERA NOTES.

The Vienna Court Opera House is closed for repairs.

As you already know, Marie Lehmann has bidden adieu to the Vienna Court Opera and will now go to Berlin for the next season, where she will live with her famous sister, Lilli Lehmann, and devote herself to teaching. Schläger also will part from the stage where she has so long been admired, and even adored, by many. She has many engagements in Europe as "Gastspielerin." The reports whispered about are that Schläger was getting so stout that she really could not take her parts well, and she did not like to study new roles. I should have said that Abend-

roth as coloratura singer will replace Marie Lehmann. I have heard Schläger only once when I really liked her singing, and that was as *Desdemona* in *Othello*. I could scarcely believe my senses when I heard her in this rôle. It was difficult to realize that this could be the same person. I had heard her with so little enjoyment as *Aida*, as *Venus in Tannhäuser* and *Ortrud* in *Lohengrin*.

Her singing in *Othello* haunted me for days. It was the most exquisite voice imaginable, and there was a heavenly sweetness in some of her tones, especially when, before retiring for her last earthly sleep, she repeats the song of that unhappy maiden of years gone by, and the prayer to the Virgin. The whole house was in tears, and for the first time I understood why Schläger was so popular in Vienna.

Frau Sedlmair has been engaged for the next season of the Vienna Court Opera. She sang previous to her engagement with great success as *Brünnhilde* and *Donna Anna* in *Don Juan*; less so as *Fidelio*. She was not in good voice that evening, and was suffering from some indisposition.

Van Dyck found in Paris, I believe, a singer so much to his taste—the beautiful Frau Adini—that he sent her on to Vienna for a *Gastspiel* engagement. Hanslick declared that never had he heard a more satisfactory *Valentine* in the *Huguenots*. Others were quite as delighted with her *Aida*. As *Brünnhilde* she was piquant and interesting, but quite removed from our traditional ideas of the massive *Brünnhilde* that Materna and Lehmann have been wont to personate. Her strength all lay in the magnetic charm of her piquant beauty, interesting acting, and not in all particulars a remarkable voice; for all the critics were obliged to admit that the notes in the middle register were very flat.

Adini is reported to be an Italian-French-American mixture, and besides these languages she sings exceedingly well in German. The mixture of nationalities has certainly produced a great and charming beauty of the piante order.

Renard is away on her vacation. Goldmark addressed a letter to her before her departure expressing in glowing terms his satisfaction with her interpretation of the rôle he created for her—that of little *Frau Dot* in the *Cricket on the Hearth*.

He said he had often tried to imagine how she would interpret certain parts, but her charming conception had surpassed by far any ideas he could possibly have entertained. The *Cricket on the Hearth* was given when William, the German Emperor, and his suite were here on a visit, and both empires were represented in the royal opera box that evening. The Emperor and Empress of Germany and her suite, with the Emperor Franz Joseph and other members of his family, were present. Little *Dot* was at her best. Since then she has been appointed K. K. Kammer Sängerin to the court. The more one hears the music of this opera the more one is charmed with it—allured, enchanted and unfitted for criticism of a rational, cold, dissecting nature. This, you will grant, is the strongest testimony to its value and importance as a new creation. Goldmark in his old age has made a decided advance in his art.

Previous to their departure for the summer Winckelmann and Reichmann sang enchantingly in *Tannhäuser*. A great ovation was given them, applause, wreaths, flowers and—*hand kisses!* ad infinitum.

Owing to the Mozart celebration here the Mozart operas *Don Juan* and *Figaro* were given a most brilliant cast and representation.

In true feminine fashion I must say that Ritter is adorable as *Figaro*. He is an adorable singer, anyway. Not a male voice on the stage sings with as much temperament as his. He is most wonderfully adapted to the Mozart music. *Don Juan* is liked by most here the better of the two. I prefer his *Figaro*, however. *Mark* was the *Page* and *Forster* the coquettish, sweet *Susanna*. These operas attracted a crowded house, and great was the pleasure and enthusiasm.

Ritter takes the part of *John* in *Heimchen am Herd* and replaced Reichmann as *Johannes* in the *Evangelimann*, both brilliant rôles for him, and he displayed some of his best acting and singing. I do not know if Ritter has ever been heard in America. If not, he ought to be. *Orpheus* and *Eurydice* has been revived. Miss Walker takes the part of *Orpheus* very well on the whole, but sings with no temperament whatever. When *Eurydice* dies, one might have imagined from Miss Walker's singing that it was, instead of a beloved wife, the death of a detested mother-in-law that she, according to conventionalities, was forced to appear to lament and bewail. Miss Walker is certainly interesting, and she has a fine rich contralto that is most pleasing to hear; but she must study to develop temperament. I was of course delighted with the opera as a whole, which I have never before heard. The music is noble, spiritual and elevating. Would there be more like it! Would that our composers of to-day and critics and musicians would strive to develop the divine and spiritual in this of all others the *most heavenly gift*!

EMMELINE POTTER FRISSELL.

Verdi's Generous Gift.

THE following announcement of Verdi's latest gift for a purpose of charity is from the European edition of the *New York Herald*, sent by its special correspondent:

NAPLES, July 9, 1890.—During Signor Verdi's long musical career the great maestro has accumulated a colossal fortune, which he uses for the benefit of suffering humanity.

Several years ago he opened a hospital for the poor of his native city, Villanova, and there is yet another act of munificence on his part to register. On his arrival at the Grand Hotel at Milan, where he usually spends the months of June and July, he deposited 400,000 lire in the People's Bank of that city as the first instalment of the sum of 1,000,000 lire which he intends to devote to the erection of a house for aged and needy musical artists. He has called it "Casa riposo per gli artisti di musica" (the house of rest for musical artists).

The site chosen for the building lies in the healthiest part of Milan and consists of 4,500 mètres of ground. The building, which is to be two stories high, will have in the centre a large garden and room enough to accommodate 200 persons, besides a hall for concerts of 350 square mètres. It will take a year to complete the work, which has already been begun, and it will cost nearly 1,000,000 lire. In two years the house will be opened. It is calculated that it will take 150,000 lire yearly to keep it up. This amount will also be furnished by the maestro.

Giuseppe Verdi, whose prolific vein of melody has in no generation been surpassed, and whose extraordinary development and achievement in the field of opera have had in their union no parallel, will have distinguished his name as a man of humane, large hearted action quite as much as it is forever distinguished as that of one of the greatest musicians of his age.

The plan of giving is so often influenced by show, by response to the first prominent appeals made, which often divert riches into channels of no great need or suffering, that to find wealth expended by a man among his own suffering brethren is a source of deep satisfaction. Verdi's charity in this case has begun at home; he has conceived an original purpose to satisfy old-time need, a need that has always existed and always will exist.

The world is full of gaps for endowment, but where many wander far afield from their native interests to sink their wealth, Giuseppe Verdi has studied the needs of toilers in his own field and has smoothed out the path of old age for workers not fortunate like himself.

No better charity could have been devised than this. Verdi has used the reward of his talents with a judgment as great as his generosity.

Impresario Pays \$12,000.—A new problem has arisen for managers to solve. Luckily, it concerns us in this country very little, but in Paris there is already widespread trepidation over the decision of a court there which compelled an impresario to pay \$12,000 and cancel the contract of one of his singers. The prima donna who vanquished her manager in litigation was Mlle. Dartoy, and she had been engaged by Manager Grisier to sing the leading rôle in Charles Lecocq's comic opera *Ninette*. Her salary was a high one and her contract called for the payment of \$12,000 in case of any breach on the manager's part. Mlle. Dartoy, who had appeared before in grand opera, was engaged to sing the rôle of *Ninon de l'Enclos* entirely on the recommendation of M. Lecocq, who assured the manager that she was the one person in the world who could properly sing and act the part. Not only did the veteran composer write lyrics into the score especially for his prima donna, but he sent her poems intended for her eyes alone.

Evidently Mlle. Dartoy found the situation difficult, and she undoubtedly failed to appreciate the composer's kindness. This feeling must have been plainly indicated, as M. Lecocq's admiration for his singer suddenly underwent a remarkable change. From enthusiastic approval he turned to the most critical disfavor. Mlle. Dartoy would never do. She was awkward. She had not the air of *Ninon de l'Enclos*. She had only one monotonous gesture. No; she would never do. There must be another prima donna engaged, or *Ninette* should not be given. This M. Lecocq determined, to his manager's dismay. This unlucky man told of the \$12,000 forfeit and recalled the composer's praise of this self-same Mlle. Dartoy's genius. But M. Lecocq was firm. Mlle. Dartoy must go, or there would be no *Ninette* at the Bouffes-Parisiens. To show how earnest he really was the composer invoked the Society of Composers and Dramatic Authors to remind M. Grisier that managers could not act plays unless the list of actors or singers pleased the author or composer. M. Grisier bowed his head to the inevitable. Mlle. Dartoy was dismissed and M. Lecocq was avenged. Mlle. Dartoy brought suit and won her forfeit of \$12,000 from her manager. He paid it, but will appeal the case, and M. Lecocq will then get back his love letters to the young singer, which were read in court and sounded little like the work of veteran. If the score of *Ninette* had been half as well filled with youthful passion and delicate expression the opera would have been as great a success as *The Little Duke*. M. Grisier is wondering now what protection a manager has when a beautiful prima donna and a famous composer fight their battles over his shoulders, while in any case he is certain to be the only one to suffer.—*New York Sun*.

Clara Schumann.

CLARA SCHUMANN, who died lately at the age of seventy-seven, will live enduringly in the history of art, for by her incomparable interpretation, filled with soul and heart, of the works of Beethoven, Schubert, Bach, Mozart, Chopin, Mendelssohn, Schumann, &c., she has won imperishable fame. Franz Liszt has already given her a lasting memorial, and Hans von Bülow, so difficult to please, praises her "as the queen, who will never be dethroned, of the pianists of our day."

She met in her life with much honor, much joy and much sorrow. With her noble art of expression for Chopin, Henselt, Brahms, Liszt and the poetic Robert Schumann, afterward her husband, she appeared at a time when there was little comprehension of the works of these masters, and their interpreter was often but coldly received. But as a priestess of art Clara Schumann was never led astray by these early failures; she remained true to her convictions and to her high aims, she never bowed to the idols of transitory fashion, and during her long active career of almost two generations she had the proud satisfaction of creating by her interpretation general recognition for those noble compositions which she was the first to appreciate.

Her marriage with the composer Robert Schumann, which came about after many difficulties, was rich in domestic happiness and external success, but also in heavy trials. The marriage was not merely the union of two artists, but the union of two arts, the creative and the interpretative, which here found themselves combined with a common effectiveness which was wonderfully fruitful for music. She felt an intimate sympathy for and a deep understanding of the numerous works of her husband, which unite so harmoniously fiery passionateness and lyric sensibility, his melodious Lieder, his piano concertos, his noble symphonies and operas.

With increasing success she ventured, in company with her husband, on her great artistic tours, and won still more laurels for his creations by her masterly pianistic renditions, and—then came the awful catastrophe of her life, the insanity of her husband, who in the autumn of 1853 had to be removed from his position as director at Düsseldorf, and who then, under the curse of increasing mental disease, gradually grew worse, till after a futile attempt at suicide, he was taken to the private asylum of Dr. Richartz, near Bonn, where he died July 29, 1865. Equally faithful as wife as she was great as a musician, she remained by his side to the last. With wonderful thought and grandeur of soul she bore the tragic doom of her marriage, and held it henceforth as the task of her life to gain new friends, fuller recognition for the works of him she had lost. She succeeded in her object perfectly, and by the critical collected edition of his piano works (issued thirty years after his death by Breitkopf & Härtel) she gloriously crowned her life's work.

Clara Schumann was born September 13, 1819, at Leipsic, the daughter of the piano teacher, Friedrich Wieck, to whom she owed her excellent pianistic training. In her tenth year, as a *Wunderkind*, she gained great praise and admiration for her play, which was almost faultless, and soon afterward undertook several tournées, which were genuine triumphs. In spite of these early public successes her artistic genius exhibited no decline, but rather ripened into that unrivaled classicality and perfection of delivery in which she far surpassed all the female pianists of this cen-

In the same year, against the will of her father, she married Robert Schumann, who, born July 8, 1810, at Zwickau (No. 5 in the market place), had come to Leipsic to study law, and had taken piano lessons at Wieck's house. An injury to a finger caused him to give up his contemplated career as a performer and to devote himself exclusively to

endowment, she was in a position to penetrate into the very spirit of every creation, to sympathize with it, to apprehend the harmonic as well as the formal construction of each composition, and to render it in masterly fashion. Without such conditions every reproduction is but an uncertain striving and groping. By her work as a pianist and as



ROBERT AND CLARA SCHUMANN AT THE TIME OF THEIR MARRIAGE.

composition. In order to give greater publicity to his views of art, he and some like-minded friends founded the *Neue Zeitschrift für Musik*, which he conducted from April, 1844, to the year 1844. During these years he wrote his first piano compositions, which at first met with but slight appreciation, and attained their popularity only by the hands of Clara Wieck.

After her marriage to the great artist, to whom she had been engaged since 1837, her artistic greatness was fully developed. Her serious theoretical preliminary studies enabled her also to display her creative powers, and, besides a number of Lieder which she published in conjunction with Robert Schumann, she issued several piano compositions of her own, among them a concerto, a trio, preludes and fugues.

After the death of her husband she lived at first in Berlin, then in Baden-Baden, latterly at Frankfort, where after 1878 she labored as a teacher at the Hoch Conservatory, and even in advanced years still attracted listeners by the freshness and charm of her play. Here she died on May 29 of this year, after an illness of some weeks, from a paralytic attack.

She was laid to rest in the old churchyard at Bonn, where for forty years the bones of Robert Schumann repose, at the foot of the splendid monument erected to the great composer by his admirers, on which she, as the muse of music, looks up with affection to the flower encircled relief bust of Schumann. At the interment the musical world was strongly represented, Johannes Brahms being present, and the number of votive wreaths was immense. As she was lowered into the grave the coffin of Schumann was visible. In life they were united, in death not parted. Painful as was the loss of Robert Schumann four decades ago to all the world of art, so deep and sincere to-day the grief at the death of his wife. During the long career of Clara Schumann music in its whole development, its tendency and its technic, may have undergone a change which place more and more in the background the creations of Robert Schumann, and there may be opened to music in the future other paths, yet Clara Schumann remains as an interpreter of music far above all criticism, even of that this doubting age.

Thanks to her excellent schooling, to her comprehensive theoretical knowledge, and, above all, to her own artistic

a teacher Clara Schumann raised the art of reproduction to a height which not only present but future artists will struggle to attain.

GUSTAV DAHMS.

(From *Der Bazar*, July 6, 1896.)

Deaths.—Selmar Bagge, director of the Music School at Basel, aged seventy-three.—Alex. S. Faminzin, composer and author, of St. Petersburg (June 24), aged fifty-five.—Ad. Stiehle, director of the Philharmonic Society, Mülhausen, in Alsace, aged forty-six.

Brussels.—Paul Gilson has been commissioned by the Belgian Government to compose a cantata for the opening of the international exposition of 1897. It will be executed on the opening day by all the military bands of the garrison and 500 singers, forming a total of 1,200 performers.

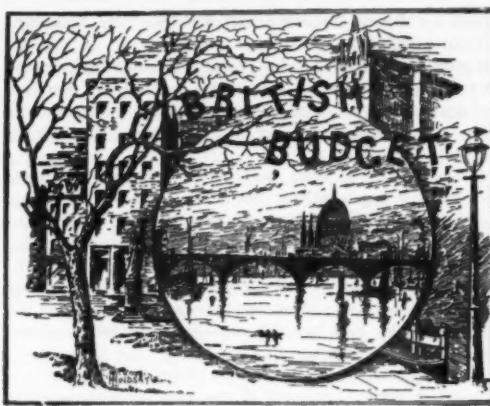
Mascagni.—That rehearsals are an uncertain indication of the value of a work was proved once more in the case of Mascagni's *Zanetto* at Florence. He was so disappointed with the general rehearsal, although Bellincioni was in the cast, that he declared he would not permit the piece to be produced and would himself leave the city that evening. He finally changed his mind, insisting that the first chorus, sung behind the scenes without orchestral accompaniment, must be omitted. The success of the opera was great. The music is described as passionately emotional, sweet, original, worked out in a masterly manner, and full of inspiration.

Loewe Centenary.—On November 30 the centenary of the birth of the great Lieder composer J. C. G. Loewe, will be celebrated, and arrangements are being made for a fitting commemoration. He was born near Köthen and died at Kiel, April 30, 1869. He was for forty-six years city music director at Stettin, but made many concert tours, in which he sang his own ballads. In the year 1864 a singular event happened to him. He fell into a trance which lasted for six weeks, and when, five years later, he really died after a repetition of the same experience, some little doubt was expressed as to his actual death; his death, however, on this occasion was beyond dispute, though it was possibly in order to allay the popular idea that he was still only entranced that his body was buried in Kiel while his heart was interred under the organ in St. Jacob's Church, Stettin.



ROBERT SCHUMANN'S HOUSE IN ZWICKAU.

tury. On February 25, 1835, she gave her first concert in Berlin, which, with three soirées that followed, found a brilliant reception. In 1840, however, when she played Beethoven's great B flat major trio, and études and preludes by Henselt, Liszt and Scarlatti, the enthusiasm of the Berliners fell off, and the next concert, when she gave compositions by Schumann, Chopin, Schubert and Liszt, was severely criticised by the Berlin critics, especially Ludwig Rellstab, for "the unfortunate selection of pieces."



BRITISH OFFICE THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., August 1, 1896.

A SYNDICATE has been formed by the principal supporters of opera in London for the purpose of carrying on the opera season next year. The directors will be Earl de Grey and Mr. H. V. Higgins. Mr. George Faber, the proprietor of Covent Garden Theatre, will also join the board. Mr. Maurice Grau, of New York, will act as managing director.

Under the presidency of Earl de Grey the executive committee appointed to decide on the most suitable memorial to be established to the late Sir Augustus Harris met on Tuesday afternoon in the saloon of Covent Garden Theatre. It was universally agreed that it should take the form of some permanent benevolent and charitable object applicable to the musical and dramatic profession, after deducting 10 per cent. of the total amount subscribed to erect some personal monument to the popular impresario. On a second resolution it was again unanimously voted that the Royal Society of Musicians and the Actors' Benevolent Fund should divide the proceeds of the fund—subject to the deduction mentioned. The proceedings opened with the reading of a letter from Sir Francis Knollys, in which his Royal Highness the Prince of Wales signified his patronage, and made some practical suggestions which were of great service.

M. Panzani, the vocal teacher who was associated so many years with Mme. Marchesi, in Paris, has had so much success during his stay in London that he has decided to take up his residence in our city on September 1, after a brief holiday in Italy.

Mme. Nordica-Dôme will be in England for some six weeks this autumn, and will sing at the opening concert of the Liverpool Philharmonic Society on October 13.

Mr. Robert Newman, the enterprising manager of Queen's Hall, tells me that the promenade concerts, which were so highly successful last year, will be continued this season, opening on August 20 with Mr. Henry J. Wood as conductor. The excellent programs provided last year are an earnest of the good things we may expect under Mr. Wood's inspiring baton.

Miss Regina de Sales has been engaged for Elijah at the Tewkesbury Festival on September 24. The contralto will be Miss Jessie King, and the part of the prophet will be sung by Mr. Bantock Pierpoint.

Mme. Elandi has arrived in Paris, and will come to London immediately for rehearsals with the Carl Rosa Company.

Dr. Richter will give his orchestral concerts next season in Queen's Hall instead of St. James'. The price of stalls will be 10s. 6d. instead of 15s., which will be a boon to music lovers, and on account of the extra space no loss to the management.

Last Monday afternoon Mr. Clarence Lucas was thrown from his bicycle and run over by a hansom, the wheel of the cab passing over his back at the shoulders. With the exception of a few bruises he was uninjured.

Mr. and Mrs. Sims Reeves sailed for South Africa on Saturday on the Tantallon Castle for a concert tour.

Miss Ross Green has gone to Paris for some engagements and to spend part of her summer holiday.

Mme. Albani will make a tour of the United States and Canada with Mr. Braxton Smith, Mr. Lemprière Pringle,

and Miss Beatrice Langley, violinist, and some local contralto. The first part of their programs will consist of operatic arias and songs, and the second part of a concert rendering of scenes from well-known operas, such as the garden scene from Faust. Mr. C. E. A. Harris, who manages Mme. Albani's tours on the other side, sailed for Canada on Thursday.

Mr. George H. Fergusson was very successful at a musical given by Mr. Thomas Kelly, a prominent American resident in London, at his chambers in St. James' last Friday week. Among the guests who were present and enjoyed Mr. Fergusson's singing were Lady Woodhouse, Lady Lacon, Lady Edmund Churchill, Mrs. Moncrieff, and Mr. F. A. Sewell.

Miss Margaret Reid, the young American soprano, who made her first appearance in London as *Nedda*, at Covent Garden early in June, and sang that rôle five times during the season, as well as *Michaela* twice and *Zerlina* twice, has been a great social favorite at some of the smartest society functions. Her beautiful voice and artistic singing were greatly admired at one of Mrs. Ronald's noted musicals, when the Duke of Saxe-Coburg and Madame Patti were present. At a concert given by Mrs. John Gordon in her magnificent drawing rooms, Miss Margaret Reid made a distinct success, singing Bemberg's latest song, *Si le bonheur avait des ailes*, dedicated to Miss Reid, and Landon Ronald's *Les Adieux*.

A NEW WORK.

By thousands of English speaking people the grandest of all forms of vocal and instrumental music is considered to be the oratorio, although on the Continent, where state-aided opera has familiarized all music lovers with the masterpieces of Weber, Mozart, Gounod, Verdi, and Wagner, grand opera, as the highest form of musical utterance, is recognized as having supreme place. The difficulty of getting a hearing for a new oratorio has been impressed on me by a new work which I have been hearing and thinking a good deal about lately. The work is from the pen of an English composer, but for reasons of copyright, or in order not to prejudice acceptance by premature disclosure, I am not allowed to reveal either the name of the composer, the title, the plot of the work, or even say anything about the chorus. Next week, however, I hope I shall be able to send you some particulars of the new oratorio, for it should be of interest to Americans, among whom the love of religious music almost equals that of their English cousins.

It should be premised that it is not a short cantata. It must occupy the whole of an evening's program, say from 8 o'clock until 10:30, or, allowing for an interval of fifteen minutes between the parts and encores of some of the arias, the concert should end at 11.

OPERA AT COVENT GARDEN.

It was pleasant, after an interval of several years, to hear on the 16th inst. M. Massenet's *Manon*. The music is not great, and when it tries to say most it expresses least; but in spite of this failing in the more intense portions of the unsavory story, it is for the most part so refined, delicate and exquisitely finished that the performance of this opera always affords pleasure to the cultured musician, and to those who, without possessing technical knowledge, are able to appreciate the effects of high-class workmanship. Interest in the interpretation was enhanced on this occasion by the title rôle being sustained by Mme. Melba for the first time in England.

Manon is not a popular character to portray. In plain English, she worships diamonds and fine clothes a good deal more than anybody or anything else. Such a character is not inspiring to an artist, but Mme. Melba sang the music with her usual brilliancy and finish, and also exhibited the diamonds and fine dresses, both of which were gorgeous. She was admirably supported by M. Alvarez, who too made a first appearance in England as *Le Chevalier des Grieux*, a part to which he is well suited. His relation of *des Grieux*'s dream, in which he sees the "sweet and lowly cot" and the "babbling brook," common to a certain phase of lovers' meditations, was exquisitely sung, and his dramatic force of expression found congenial opportunity in the duet in the third act, in which the sinner converts the saint, or, to speak truly, the saint against his will who is of the same opinion still. This scene, the most dramatic of the opera, also afforded Mme. Melba an occasion to display her histrionic power. The

power was there, but had I been the saint I think my satisfaction in giving up the ascetic life would have been greater had I been invited more persuasively to do so, but I have had no experience. All the other parts were very effectively played; the trio of lively damsels, respectively rejoicing in the names of *Pousette*, *Javotte* and *Rosette*, were excellently represented by Miles, Bauermeister, Brani and Sanda, the last named lady, a new comer, creating a favorable impression by her singing and vivacity. M. Albers has seldom appeared to greater advantage than as *Lescaut*. M. Gilibert imparted diverting individuality of the old fop, *Guillot Merfontain*. M. Plançon was as dignified as usual as the father of the prodigal, and M. Jacques Bars was thoroughly efficient as *Manon*'s other young man, *Bretigny*. The chorus sang well, and when Mme. Melba found it necessary to repeat her principal song in the third act one of them was inspired to join the applause of the audience, an example which, if the other chorus singers had followed, would have imparted a pleasant touch of realism to the scene. May the action of that inspired chorus singer find followers on future occasions! O, ye chorus, ye are not singing automata, but representatives of human beings, for the most part under the influence of much curiosity and most wonderful events! Think of it! Dream of it! But perhaps they never think nor dream.

Saturday night, when Meyerbeer's *Huguenots* was presented, may be termed the prime donne performance of the season, for both Madame Albani and Madame Melba appeared, the former as *Valentina* and the latter as *Margherita di Valois*. The admirers of these ladies mustered in force, and the three acts, or rather all that is left of them, which are now played out of the original four, were listened to by a most appreciative audience. Madame Albani had, of course, little to do, save to look charming, until the second act. What an act this is! Contained ever one so much before or since? Think of it! A soldiers' chorus in praise of war, followed by a kneeling crowd in prayer, then a ballet, a marriage procession, an assemblage of conspirators, an attempted assassination, an interrupted duel, and a street fight; and among it all a lady in bridal costume, who flits about unattended in a public square beneath the most brazen-faced moon that ever was seen in stageland. But the flitting bride being in a perturbed state of mind, which under the circumstances is excusable, has some dramatic passages to sing, and full justice was done to these by Madame Albani, her duet with *Marcello*, who was personated by M. Plançon in his usual finished manner, being a feature of the evening. Madame Albani's chief opportunity was, however, of course, in the third act, in which her great histrionic talents were fully shown and as fully recognized. No less striking was the impersonation of the *Queen* by Madame Melba, an assumption that queens might envy. *Raoul's* very pointed compliments when the handkerchief was removed from his eyes were certainly justified, and it was only natural—on the stage—that he should immediately begin "to make ardent love." Madame Melba's perfect singing in the scene excited the most enthusiastic applause, and it may be said that for once the ideal was attained. Mlle. Brazzi bore herself well as *Urbano*, and delivered her message and missive to *Raoul* with the vocal assurance that is expected. Signor Lucignani made the most of his limited abilities as *Raoul*, and genial Mr. David Bispham tried to look malignant and evil in the part of *Conte di Sans Bris*, but succeeded better as an exponent of the music. *Marcello* and the *Conte de Nevers* were finely impersonated by M. Plançon and Signor Ancona, and the remainder of the cast was competently filled. Both chorus and orchestra did their work well, and the imposing Blessing of the Swords was given with the fullest possible effect.

In fact, it made the arrangement to massacre a few hundred people seem quite a heroic proceeding. "In music is such art."

The season ends next Tuesday, July 28, with a performance of Romeo and Juliet, with Mme. Melba as the heroine. If the remaining representations be given as announced we shall have witnessed twenty-three operas, although no novelties. Last year, apart from the Saxe-Coburg season, there were twenty-five operas with two novelties; in 1894, twenty-one operas (beside six at Drury Lane), with seven novelties, and in 1893 twenty-five operas with five novelties. This year the "stars" have had an

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innings, and to their wishes indeed the revival of more than one opera of the past must be attributed. M. Jean de Reszké has sung nineteen times in five parts, Madame Melba thirteen times in six parts, and M. Edouard de Reszké twenty-two times. Madame Calvé, Madame Sembrich and Mr. Ben Davies, though announced, did not appear, and several newcomers have done very well. Prominent among these I might mention Miss Margaret Reid, who has now established herself as a favorite here. Mlle. Brazzi has again added to her reputation at Covent Garden, while Miss Pauline Joran has made strides in advance. Mlle. Marie Engle is always liked by opera goers, and we look for her next season to take up other rôles than those with which she is now identified. Mme. Eames has done better work than ever before, and Mr. David Bispham, to my mind, has reached a height of interpretation of certain rôles that certainly is not surpassed on the stage to-day. I shall speak more at length about the season in my next letter, but give herewith a summary of operas and number of performances of each.

Roméo et Juliette (with Jean de Reszké and afterward with Alvarez), eight times; *Faust*, six; *Die Meistersinger*, Tannhäuser and Lohengrin, five; *Tristan und Isolde*, four; *Aida* and *Carmen*, three; *Cavalier Rusticana*, with Hänsel and Gretel, Favorita, Rigoletto, Fra Diavolo, Martha, Die Walküre, Lucia, Mefistofele, Don Giovanni, Manon and Les Huguenots, twice; and *Traviata*, *Philémon*, with Pagliacci, and Pagliacci, with Hänsel and Gretel, once each.

The compliment of the London musical critics to M. Jean de Reszké that I referred to in my last letter took the form of the subjoined testimonial written by the doyen critic, Mr. Joseph Bennett. It being a purely personal expression of regard, no names of newspapers were mentioned, and the signatures, those of men who knew the gifted brothers only from across the footlights, include those of nearly all the leading London critics.

To the BROTHERS JEAN AND EDOUARD DE RESZKÉ—To the great artists, who have ever upheld the dignity of their profession, and enjoyed the confidence and respect of the public. To the men whom success has failed to enervate, and abounding honors to deprive of manly modesty. To the vocalists in whom survive the traditions of a glorious past, and through whom the succession of all that is illus- trious in their art has continued to the present hour. To the lyric actors who have given substance and vitality to creatures of imagination, and made them live in sight and memory. We whose names are hereto appended, being musical journalists in London, desire to offer the homage of our admiration and gratitude—admiration of brilliant talents, gratitude for high example, and the rare delight of perfected art."

Don Juan has come to Covent Garden late this year, but he was none the less welcome—especially by the ladies, who mustered in force to greet him on the 23d inst., and insisted upon his serenading his wife's maid twice over. Mme. Albani impersonated *Donna Anna* for the first time, which was a pity, seeing that she sang the music so delightfully and acted the part so well. I can but feel this lady has deprived me of pleasure for years past. However, I will forgive her since she repeated her performance on Monday. Signor Ancona also had refrained from appearing as the wicked *Don* until this occasion. Saving that his embodiment was not sufficiently débonnaire his assumption was effective, and his fine voice was heard to advantage in the music. Miss Margaret Reid played *Zerlina*. The only lady who was not new to her part was Miss Macintyre, and this artist sang and acted in a very fine manner. The trials of *Donna Elvira* consequently excited an interest and sympathy not always felt, and made the *Don's* peculiar love of variety seem quite unpardonable. Signor Corsi as *Leporello* was the very incarnation of vivacious rascality, and he imparted a world of meaning into some of his phrases by his command of vocal timbre; but his smallness of stature prevented his embodiment being wholly successful, for the most credulous could not accept his personation of the *Don* as likely to deceive *Donna Elvira* for one instant. *Don Ottavio* found a sympathetic exponent in Signor Cremonini, and the much tried *Masetto* was capably represented by Signor Renaldini. The music assigned to the *Governor* and to the uncomfortable looking statue, which so inconveniently accepts the *Don's* invitation to

supper, was impressively sung by Signor Arimondi, whose deep, resonant voice imparted due fearlessness to the final remarks of the statue.

The season was concluded on Tuesday with the eighth performance this year of Gounod's *Roméo et Juliette*, the impressionable lovers being represented by M. Alvarez and Mme. Melba, and supported by a cast the merits of which I have previously criticised in these columns.

In all there were twenty-three operas performed, *Roméo et Juliette* and *Faust*, by Gounod, leading off with eight and six performances respectively. Among composers, Wagner was represented by twenty-one performances of his works, including five each of *Die Meistersinger*, Lohengrin, Tannhäuser, four of *Tristan und Isolde*, and two of *Die Walküre*. Among the other German works are Hänsel and Gretel, three times; Martha and Don Giovanni, twice each, thus making twenty-eight performances of operas from the Fatherland. Italian works were brought forward twenty-two times. The modern works were much the more popular, as we see Pagliacci and *Cavalleria Rusticana* were given five times each, *La Traviata* only once, while *La Favorita*, *Rigoletto*, *Lucia*, *Aida*, *Mefistofele* were put on twice each. French operas claimed the attention of the public twenty-four times, and, as stated above, Gounod's works lead with *Romeo* eight times, *Faust* six times, and *Philémon et Baucis* once. *Carmen* was not put on until late in the season, and consequently we saw it only three times. *Manon*, *Les Huguenots*, and *Fra Diavolo* each twice. It is noticeable that no novelty is included in the list.

With regard to artists, chief among these have been Mmes. Albani, Melba, Eames, and Lola Beeth, Mlle. Macintyre, Margaret Reid, Marie Engel, de Lussan, Olitzka, Brazzi, and Bauermeister, MM. Jean and Edouard de Reszké, David Bispham, Alvarez, Plançon, Ancona, Lucignani, Arimondi, Corsi, Albers, and Castelmary. On the whole, the performances have been good, showing the result of more rehearsal and careful preparation, and the stage settings have been sumptuous, as usual. Signor Mancinelli and Signor Bevignani have conducted the majority of the performances. Remembering the state of the opera in England from 1884 to 1887 it is satisfactory to find that such arrangements have been made as ensure the continuance of the late impresario's policy at least next year.

SIR ALEXANDER MACKENZIE'S LIBEL CASES.

Great excitement raged in musical and journalistic circles over the libel case of Sir Alexander Mackenzie, principal of the Royal Academy of Music, and the *Saturday Review*. The article in that journal of which complaint is made was written by the well-known critic, Mr. J. F. Runciman, over his initials, and in it was said that "Sir A. Mackenzie's case is the most tragic. Here is a man gifted with a fine musical temperament, light and delicate poetic fancy, a measure of genuine invention, and a sufficiently persistent character one might have thought to turn his gifts to some notable account. Yet he has allowed himself to be kicked back and forward like a football between the late Hueffer and the present humble servant of the Philharmonic Society, Mr. Joseph Bennett, and he ended—practically ended—his career by accepting the post he now holds—and abuses. Doubtless the gods laughed a bitter laugh on that day, and perhaps they laughed again when he who was once hailed as the saviour of British art permitted a foreign professor to manipulate in favor of a foreign student a scholarship given for the express purpose of assisting British students. This infamous case is typical of all the transactions that go on in what I have repeatedly called the cesspool of academic musical life."

The case referred to was connected with the Erard scholarship at the Royal Academy. It was one of the conditions of qualification that competitors should be British born subjects, and it appeared that among the proposed competitors in the case was a pupil of Mr. Oscar Beringer, who was of Russian extraction, but whose father had become a naturalized British subject. A question was raised as to her right to compete, and Sir A. Mackenzie referred the matter to the donors of the scholarship, and finally it was agreed that she should compete, but that if she were successful and objection were taken by the other competitors the matter should be

settled by Messrs. Erard's solicitors. The lady, however, was not successful.

Messrs. Lewis & Lewis, plaintiff's solicitors, wrote, after the publication of the libel, demanding that an apology should be inserted in defendants' own and in three other newspapers, and that defendants should give £100 to a charity.

A long correspondence between the solicitors was read, from which it appeared that defendants were willing to pay the £100 and insert an apology, but they objected to undertake to insert an apology in terms to be settled by Messrs. Lewis.

Mr. Harris, editor and proprietor of the *Saturday Review*, said he was ill at the time and did not read the article, but he had had the number withdrawn and had inserted two apologies.

The jury found a verdict for the plaintiff for £400.

Another action arose out of the same circumstances as the previous one, Sir A. Mackenzie suing the proprietor of the *Figaro* to recover damages for libel. Commenting upon what had been stated in the *Saturday Review*, there appeared an article in the *Figaro* to the effect that the part plaintiff had played was scarcely an enviable one.

The jury found a verdict for plaintiff for 30 guineas.

Judgment for plaintiff accordingly, with costs.

* * *

Among our callers at the office here recently have been Miss Jessie Shay, pianist, on her way to Berlin, where she will give a series of concerts under Hermann Wolff; the Misses Leech, whose plantation songs with banjo accompaniments have been so universally enjoyed in London drawing rooms the past season; Mr. John Brady and Mr. Henry M. Bruns, from the Virgil School in New York; Mr. John Lemmoné, the Australian flautist, who is now on his way to South Africa for a concert tour; Mr. Paul Mahlendorff, whose pamphlet on voice production is just published, and who came to say farewell before going for a long holiday to Germany; Mr. Geo. H. Fergusson, the well-known baritone, with his friend, Mr. Mode Wine-man; Mr. Graff, secretary to Mr. Walter Damrosch, who is over here on pleasure bent; Mr. Ffrangcon-Davies, who is eagerly looking forward to his return visit to the United States in November; Mrs. Wallen, whose daughter, Miss Laura Wallen, has been studying in Paris with Mme. Viardot and M. Bouhy, as you have read in Miss Thomas' letter; Mr. Watkin-Mills, who is taking a holiday in Torquay; and Mr. David Bispham, whom you will be able to hear, and certainly to admire, next season both in opera and concert work.

F. V. ATWATER.

Seidl and Mancinelli.—The New York *Sun* of July 23 is responsible for the following account of jealous hostility on the part of Mancinelli toward Seidl: "Already there has begun a discussion as to the probable disagreements between Anton Seidl and Signor Mancinelli in regard to the production of the Wagner operas next season at the Metropolitan Opera House. Both of these conductors have been engaged, and it is known that Signor Mancinelli refused to return last winter to New York because Anton Seidl had been engaged to direct the Wagner operas for the season. Signor Mancinelli has been known in Italy as an especially skillful and appreciative conductor of Wagner's music, and has always labored hard to make it popular in Italy. He conducted the first performance of *Lohengrin* in Rome, and received from the composer an autograph letter expressing the greatest appreciation and gratitude for his capable efforts. Only last winter Signor Mancinelli conducted at the San Carlo in Naples a revival of *Die Walküre*, and he has always represented in his own country the Wagnerian music. In London he has been favorably received as a conductor of this music, so it was rather a mortifying experience for him to be supplanted here by Anton Seidl. The pill was too bitter for him to swallow, and in consequence he remained last winter in his own country. When he returns next year there need be no conflict between him and the German director, as their shares in the season's work have already been provided for. When the Wagner operas are given in German they will be conducted by Mr. Seidl. When they are sung in Italian, Signor Mancinelli will lead. There is to be no regular German season next winter, only a few performances in that language of *Tristan* and *Isolde* and *Lohengrin*. So the probabilities are that Signor Mancinelli will figure much more prominently in the season's work than Mr. Seidl. In no case will there be any grounds for difference, as the contract is explicit."

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

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Earl R. Drake.

EARL R. DRAKE is a native of Illinois and a violinist of whom Chicago has every reason to be proud.

As a very young child he showed a decided leaning towards music and began by playing several instruments, such as flute, flageolet, drum, &c. At the age of five his parents procured a little violin and soon he was making melodies for himself, so that his father felt justified in placing him with the best teachers, and with them he studied violin and piano assiduously.

The father's only desire was that the son might become a good amateur, objecting to music as a profession; but fate decided otherwise, for the little student was entirely devoted to the art, and by his own exertions obtained the means for most of his lessons, being instructed at this time by several leading Chicago musicians. His father, finally yielding to his son's great desire to make music his profession, sent him to the Cincinnati College of Music, where he remained two years, receiving instruction from Prof. Henry Schradieck, the celebrated Leipzig concert master.

After this came a two years' course under Carl Hild, formerly concert master of the Böllé Orchestra, of Berlin. It is to these two great musicians that Mr. Drake owes his large repertoire. He then toured with great success throughout the West, and in 1892 carried out his long cherished desire to go to Joachim in Berlin. At the invitation of the master he continued daily with him in the Royal School.

One thing Mr. Drake considered very important was the task of playing accompaniment for Mr. Joachim and his pupils during the summer, by which means he obtained a thorough knowledge of the interpretation of the greatest concertos according to Joachim's conception of them.

Mr. Drake's style of playing, while leaning toward the French-Belgian school, has also more the breadth of the German. He is equally at home in Bach's and Paganini's music, his fiery temperament and poetic nature enabling him to excel in playing the works of the modern Belgian composers, Vieuxtemps and Wieniawski and the French composers, Saint-Saëns, Lalo, &c. His staccato, double stopping, running octaves, &c., are unexcelled, and his performances have a finish rarely heard.

PRESS NOTICES.

Earl R. Drake, the talented violinist of Chicago, gave his concert last evening. He played the concerto in E by Vieuxtemps, Perpetual Motion, by Paganini, and his own compositions. He has an excellent technic and warmth of interpretation, being especially noted for his playing of Paganini's works.—*The Musical Courier*.

His selections were Wieniawski's second concerto and Souvenir de Posen, Tartini's Larghetto Affetuoso, an adagio by Bach, Hetzel's Slumber Song, Paganini's Perpetual Motion and Vieuxtemps' Fantasia Appassionata. Mr. Drake has been one of the most earnest and thorough students. He is devoted to his art, and shows increased power and scholarly development at each succeeding appearance. On this occasion his playing was marked by a noble breadth of tone and poetic feeling and a technical facility that shows the result of much painstaking labor.—*Freund's Music and Drama, New York*.

Director Williams was fortunate in securing such an artist as Mr. Earl R. Drake, violinist, for the Wednesday recital. The audience was large and appreciative, each number being heartily encored.

Mr. Drake ranks among the first as an artist.—*Recital at Chicago University*.

Earl Drake gave the third and last of his violin recitals in the recital hall to-day.

His interpretation of Bach's Chaconne and Saint-Saëns' Rondo Capriccioso was absolutely delightful, his phrasing, technic and tone being such as one seldom hears.—*Musical Courier*.

Delighted to have met Mr. Drake and sorry that this distinguished musician leaves Berlin so soon.—*From Professor Joachim, Berlin, Germany*.

Mr. Drake played two of his own compositions for the violin, Lalo's Spanish Symphonie, Vieuxtemps' Fantaisie Appassionata and the Grieg sonata. Mr. Drake is a violinist of great ability. He has the

true artistic instinct, playing at all times with feeling and fire.—*Chicago Tribune*.

The appearance of Earl R. Drake, the violin virtuoso, was received with applause. His numbers, Rondo Caprice by Saint-Saëns, and Concerto No. 2, Wieniawski, confirmed the opinion that he is a finished artist, of unusual power and variety.—*Ottawa Journal*.

At his recital last evening Mr. Drake gave selections from Vieuxtemps, Wieniawski, Hetzel, and Popper.

He exhibited a genuine musical temperament and a fine appreciation of artistic qualities. His playing was clean, crisp and firm; his interpretation, scholarly and brilliant.—*Chicago Herald*.

Mr. Drake has recently become possessor of a Stradivarius violin, dated 1718. It is known to connoisseurs as one of the most perfect specimens in the world. It was formerly owned by a wealthy family of Edinburgh, Scotland, in whose possession it remained fifty-six years.

This instrument will be used exclusively by Mr. Drake in his coming tours.

Earl Drake's concert repertory is as follows: Concertos—Bruch G minor, No. 3 D minor, Bazzini Militaire, Bach A minor, De Beriot Nos. 1 and 7, Lalo Symphonie Espagnole, Mendelssohn E minor, Vieuxtemps No. 1, E major, No. 5, A minor; Tschaikowsky D major, Saint-Saëns B minor, Rubinstein G major, Lipinsky Militaire, Spohr No. 2, D major, No. 8 A minor; Viotti No. 2, A minor; Mozart A major, Wieniawski No. 2, D minor. In addition to this splendid list of concertos Mr. Drake also includes in his miscellaneous concert programs Saint-Saëns' Rondo Caprice, Vieuxtemps' Reverie, Fantaisie Caprice, Fantaisie Appassionata, Ballad and Polonoise, Bach Sonate, Ries' Romanze, Paganini Moto perpetuo, Witches' Dance, Caprices; Spohr Barcarolle, Hetzel Slumber Song, David Russian airs, andante and scherzo; Popper Elfentanz, Godard Berceuse, Wieniawski Legende, Valse Caprice, Brahms Cradle Song, Ernst Elegie, Sarasate Spanish dances, Faust Fantaisie, Brahms Joachim Hungarian Dances, Neruda Berceuse, Lalo Fantaisie Norwegienne, Delibes Barcarolle, Bruch Romanze, Svendsen Romanze, Rovelli Caprice, Beethoven Romanze, Wieniawski Polonaise Brillante, Mazourka; Liebling Cradle Song, and several charming compositions by Mr. Drake, notably his Gipsy Dance, Polish Dance and Slumber Song. These are only some examples of an enormous repertory.

Apart from his work as an artist, Mr. Drake is a teacher of great ability and has achieved much success with his many pupils.

Gerard-Thiers at Stockbridge.—Mr. Albert Gérard-Thiers, the accomplished tenor, sang on July 30 at Stockbridge at the W. H. Barber piano recital with immense success. A large and enthusiastic audience was present in the Casino, composed of the major portion of fashionable society from Lenox and the other exclusive surrounding resorts. The affair passed off with much éclat, and honors were equally divided between the pianist and singer.

Lund at Saratoga.—The managers of the Grand Union Hotel at Saratoga have for years past had an orchestra from Buffalo under the direction of Mr. John Lund giving concerts morning and evening during the summer season. These concerts have become so attractive that the throngs attending them made it so uncomfortable for the guests of the hotel that a charge of admission had to be established for all who are not guests, and the nightly receipts, as shown by the attendance, must amount to a respectable sum.

Mixed popular and classical programs are performed by Mr. Lund's orchestra, and at times a select program is played, like on Thursday night, when Mr. Lund gave a Wagner night, as follows:

Overture, Tannhäuser, Love Song from Die Walküre; cornet solo, Mr. Seiferth; Scenes from Lohengrin; Prize Song from Die Meistersinger; violin solo, Mr. Hartfuer; overture, The Flying Dutchman; The Gods Entering Walhall, from Rheingold; overture, Rienzi, Richard Wagner.

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Arthur Hartmann.

THE young boy violinist Arthur Hartmann, who is at present resting in Philadelphia at his home preparatory to an active concert season, possesses an astonishing repertory both for extent and difficulty for a virtuoso of such youth. Adult virtuosi are not always prepared to form programs of the brilliancy and variety which this boy genius can do with ease. Here is a list of works which the boy has at his fingers' ends to play with orchestra:

Hungarian airs, Ernst; concerto; concerto, Mendelssohn; concerto II., Saint-Saëns; concerto, Godard; concerto, De Beriot; concerto, Rode; Moto Perpetuo, Paganini; Ballade et Polonoise, Vieuxtemps; Premier Air Varié, De Beriot; Légende, Wieniawski; Rhapsodie Hongroise, Hauser; Hungarian dances, Brahms Joachim; Hungarian dances, Nachez; Ciaccone, Bach. Violin with piano accompaniment—La Cinquante, Marie; Trois Mazurkas, Wieniawski; romance, Deprit; cavatina, Raff; romance, Nachez; nocturne, Hauser; berceuse, Fauré; berceuse, Alard; Kol Nidrei, Rosenfeld; Reverie, Herrmann; two books classic pieces, Bach, Tarquin; Umdiner, &c.; book of pieces, Hauser; Hungarian music for violin with piano accompaniment, Szozat, Hymnes; marches, Koruth, Klapka, Battyan, Rakoczy; Szerelme's Kuntor; Souvenir d'Arad, Huber; Zsadányi, Bihari Eesselgoje, Czinka Pauna, Boka Kesergéz; second book of pieces, Hauser; Hungarian dance, Arthur M. Hartmann; Alle Zingaues, Tschetschulen; Ungarisch, Hauser; Repulj Fecakim, Spiller.

Additional press notices throwing light on the young artist's phenomenal talent are subjoined. Wherever he has appeared his success has been as signal as it was deserved:

Master Arthur Hartmann, the remarkable boy violinist, performed a concerto in three movements by Mendelssohn, and Hauser's Hungarian Rhapsodie, his work being characterized by the same virtuoso qualities that caused him to be dubbed the coming Paganini by Paderewski.—*Boston Globe*, May, 1895.

Young Hartmann, though but thirteen years of age, has already awakened the enthusiasm of such world renowned authorities as Sir Ch. Hallé, Dr. Hans Richter, Camille Saint-Saëns, Guilmant, Paderewski, &c., so it would seem quite unfair to regard him solely as a phenomenon. His mastery of the violin is that of a mature concert artist, and with a world's anxiety focusing in extreme care what is being bestowed upon him it is not at all impossible that he will develop into one of the most important musicians that the musical world has known.

That he is already a virtuoso was demonstrated in his remarkably fine performance of the Second Concerto by Saint-Saëns. His interesting personality makes quite a suggestive impression at first sight. His countenance is one of the most frank and open that could be wished, and his face, if not exactly handsome, is very prepossessing, while his general appearance is fascinating, unique and distinguished.—*C. L. Caven*, in *Boston Times*.

Mr. Lombard Bombars.—A letter addressed to this paper by Mr. Louis Lombard, of Utica Conservatory of Music fame, dated "The Waldorf, New York, August 5," reads:

Your jocose remark in this week's MUSICAL COURIER: "We always suspected that there were tremendous profits in conducting a conservatory of music," in re my offer to bet \$10,000 gold against \$5,000 that Bryan would be defeated, needs an answer. Of course you spoke in jest, but many would-be conservatory directors will not note the caustic irony of your words. That some musician more ambitious than wise may be deterred from entering a field already overcrowded, allow me to say that, while I made money in the conservatory venture, nine-tenths of my possessions came through stock speculations. Yours respectfully,

LOUIS LOMBARD.

If Mr. Lombard made so much money in a conservatory of music venture that he could retire and enter Wall Street and speculate on such a broad scale that a \$10,000 gold bet on a doubtful political event seems to him a mere bagatelle, we must reiterate (something very natural, as a matter of course, we have already said) that there must be tremendous profits in conducting a conservatory of music, and we therefore differ with Mr. Lombard by encouraging instead of discouraging musicians who propose to enter that apparently lucrative field. Or does Mr. Lombard in the innermost motives of his well developed chest (not money chest) secretly contemplate the establishment of a great Conservatory Trust, and for that reason discourages individual enterprise at present? A speculator, a stock speculator, is fit for crimes against the state, much less against such an innocent community as the musical. Just imagine a big stock speculator gobbling up all the musical conservatories and cornering them, and in this hot weather, too!

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CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, August 8, 1896.

IT is not permitted to talk about the heat that Chicago has experienced this week, but I actually found a really cool location on Thursday afternoon when the thermometer stood at 99° or 100°. This was at Mr. Kowalski's studio, where a charming song recital was in progress. How he managed to obtain such an enviable temperature would be a valuable recipe in these times. This was the last of the fifty-two recitals given during the year and each of these by a different pupil.

The singer on the present occasion was a clever pupil too, with a good mezzo soprano, Miss Sinsich by name. She gave a most diversified program, illustrating various styles of composition from English ballad to opera and oratorio. She was most beautifully accompanied by Mr. Kowalski, who if he were not one of the most successful teachers (I have heard it said his pupils number considerably over a hundred) would have made an ideal accompanist. Such perfection as he has attained in this art is rare indeed.

Altogether I spent a most enjoyable hour and so did a great many others. This studio of Kowalski's, with himself as host and his accomplished wife doing much toward making all feel welcome, is certainly one of the most popular in the city, as assuredly it is the best appointed.

Clayton F. Summy has been paid a considerable and deserved compliment upon his methods of doing business by Messrs. Novello, Ewer & Co., of London, who have given him the entire Western representation of their publications. What Mr. Summy can do has been well demonstrated by his good work with the Chickering piano in this city.

The opening of the Tivoli, the new theatre at Wabash avenue and Nineteenth street, which is to be managed on the Koster & Bial plan, has been the event of most interest in local amusement circles the past week. Comic opera is the attraction here, Lecocq's ever agreeable Girofle-Girofia inaugurating the season. The title rôle is sustained by Mlle. Nita Carritte, the new prima donna soprano. The Tivoli Opera Company contains a number of excellent artists, some of them acknowledged public favorites. For instance, Miss Bessie Fairbairn, who sings *Aurore*; Charles A. Bigelow, the comedian, as the Spanish *Don Bolero*; Payne Clarke, the tenor, formerly of the Tavary Opera Company, who sings *Marasquin*, and W. H. Stewart, the baritone, some time with the Bostonians, singing *Mourzouk*. With such principals, and supported by a good chorus and capable orchestra, there would seem to be no good reason why comic opera at the Tivoli should not be a popular and successful undertaking.

Mlle. Nita Carritte, though born in Halifax, N. S., was educated in London and Paris. In the latter city, while pursuing her musical education under de la Grange and Marchesi, Gounod heard her sing, and so pleased with her voice was the great composer that he advised her to study for the stage. Her personal appearance and vocal gifts combined would seem to most especially fit her for the tragic art. Mlle. Carritte has made but few public appear-

ances in this country, her reputation having been principally gained with the Carl Rosa Opera Company, with which organization she was for some time.

CAST OF CHARACTERS.

Girofle....	Twin daughters of Bolero and	Miss Nita Carritte
Girofia	Aurore.....	Miss Bessie Fairbairn
Don Bolero d'Alcarazas.	Governor of Spanish Province.....	Charles A. Bigelow
Marasquin, betrothed to Girofle.....	Chief of the Moors, betrothed to Girofia.....	Mr. Payne Clarke
Mourzouk, ...	Mr. Montjoy Walker	Mr. W. G. Stewart
Paquita, Attendant of Girofle and Girofia.....	First Cousin to Girofle-Girofia.....	Miss L. Hogers
Paquita, a page in love with Paquita.....		Miss G. Hale
Chief of the Pirates		Miss S. Weston
		Miss M. Palmer
		Miss S. Dean
		Miss G. Lester
		Miss B. Cook
		Miss L. Alexander
		Miss B. Lorraine
Cousins to Girofle-Girofia.....		

Leopold Godowsky will play Chopin's E minor concerto at the Worcester festival with the Boston Symphony Orchestra in September. Musicians and music lovers in Chicago will be glad to know that they will have an opportunity of hearing him with the Chicago Orchestra, and that he will probably play the same composition.

Clarence Eddy will be the first soloist with the Chicago Orchestra, playing on November 6 and 7. His selections will include *Adoration* and *Allegro* by Guilmant and either Saint-Saëns' *Fantaisie* or *Toccata* by Capoccia.

Present indications seem to point that Chicago will boast another great singer in Clarence Whitehill, who I hear is doing very meritorious work in Paris with Giradot.

George Ellsworth Holmes has, I believe, been going in for "faith cure" with the result that not only has he entirely recovered his health, but his voice is in fine condition. I give the "faith cure" tale, but of course, will not vouch for it.

C. W. Clark, our well-known baritone, is studying with Randegger and George Henschel in London. How he manages to assimilate two such opposite methods is a secret best known to himself. It is like a young musician here who wishes to study with Fannie Bloomfield Zeisler and William H. Sherwood the same time. So many of our good musicians are abroad studying, among others most progressive and of whom I hear good things is Mrs. Serena Swabacker, who is with Marchesi. She should be very successful upon her return here as in addition to her popularity she has really a fine voice and a truly artistic temperament.

Mme. Boetti will soon open her school for Italian opera in Steinway Hall. With the exception of Signor Edoardo de Campi she is probably the only artist who teaches Italian opera exclusively. Those who are talented and who wish to adopt that branch of music will have a great opportunity.

The Chicago Piano College, at 220 Wabash avenue, makes a fine showing for its first year, having had more than 225 pupils and having given during the year thirty-five concerts. For the coming year the director has added a number of new teachers and the predictions are that the school will more than double in attendance. Among the new teachers engaged may be mentioned Mr. Louis Phelps Hoyt, organist, at St. Paul Episcopal Church, and a very well-known piano teacher.

Miss Eleanor Florence Godfrey, a pianist of much ability, pupil of Otto Bendix and Wm. H. Sherwood.

Miss Sarah Elizabeth Wildman, an artist who is rapidly taking high rank in Chicago. She is a pupil of W. S. B. Matthews.

In addition to these Mr. and Mrs. J. E. Wilford, Miss Minnie Livingston and Miss F. Isabel Wells, and Mr. Bernard Hemmersbach, the young German virtuoso, a pupil of the conservatoires of Cologne and Brussels and the possessor of letters of recommendation from Frank Van der Stucken, Adolf Jensen, Arthur de Greef and Dr.

Otto Neitzel. Mr. Hemmersbach has given several concerts in cities in Germany and has received warmest praise from the press of Cologne, Brussels and other places.

Franz Hladky, the accomplished young violinist, has signed a contract with the Chicago Musical College to teach exclusively at that institution. Mr. Hladky comes from Prague, Austria, where he graduated at the Prague Conservatory of Music. He has played in all the principalities of Europe, having held the position of concertmaster with the Symphony Orchestra at Amsterdam, and also with the Von Bülow Orchestra at Hamburg. He came to America with the latter organization during the World's Fair, and met with the greatest success. When the Von Bülow Orchestra returned to Europe Mr. Hladky was engaged by Theodore Thomas to fill a prominent position with the great Chicago Orchestra, which place he still occupies. Mr. Hladky has every reason to feel honored by his appointment as instructor in the violin department of the Chicago Musical College, and he is certainly a most desirable acquisition to the distinguished faculty of the institution.

Carrie F. Lindley, the well-known young soprano, is being much sought after for church work. Last Sunday she appeared as soloist at the Union Park Congregational Church, and next Sunday will sing at the Grace Methodist Episcopal Church.

Dr. F. Ziegfeld, president of the Chicago Musical College, returned from Europe last week after a delightful trip through Norway, Sweden and Germany. The doctor feels much refreshed and ready to commence the examination of the hundreds of applicants for free and partial scholarships at the college. The examinations will begin on August 10, and applications will be received until the 17th inst., owing to the unusually large number of applicants.

The Gottschalk Lyric School has made quite an addition to its faculty. Among others of the new people that I recall are Miss Emma Clark, a clever pianist, Miss Pearl McGill, and Carl Becker, the violinist.

Bicknell Young, the well-known singer, has seceded (after many years' association) from the Chicago Conservatory. Mrs. Young (Mme. Mazzucato Young) left that institution a year ago. Both these clever people have now taken a studio or rather studios in Kimball Hall, where they will continue to teach. They have a large following and number therein some very clever pupils. Mr. and Mrs. Young contemplate a series of recitals in Händel Hall, which place is now so much in requisition, and they will be assisted by several prominent artists. All who know Bicknell Young and his wife will wish them success in their new undertaking.

Who is the musician to replace Max Bendix? This is the question now agitating musical people here. Despite all rumors to the contrary, nothing is known definitely of the relations between Max Bendix and the Chicago Orchestra. Nothing has been done, nothing said, but it is certain that if the orchestra loses Mr. Bendix a huge mistake will be made. He has become an integral part of the organization, and of almost as much consequence as Theodore Thomas himself. He stands in high repute here, has an immense following, and it is the gravest error to let him go. Personal differences or no differences, the orchestra cannot afford to be without the man who has been the leader all these years. Good concertmasters are rare, and those in Europe grow gray in the service of their respective orchestras. There they are estimated at their true worth and it is made an object for them to remain; so where is the concertmaster who is at liberty and a fit and proper leader for our great orchestra? Max Bendix has drilled the musicians here, he knows Thomas' methods, is thoroughly acquainted with the inner workings of the organization, and the men who have worked with him say that he is possessed of every necessary ability and is indeed a great concertmaster. He is a splendid leader, has absolute pitch, unerring judgment, and understands thoroughly orchestral music from its foundation.

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The rumors floating about regarding his re-engagement have given a splendid opportunity for malice and personal prejudice to disseminate untruths, which, while they cannot harm Mr. Bendix, whose place in the musical world here is well assured, are such as to cause considerable comment.

Personal feeling should not influence statements which have recently been made and which are contrary to any real sense of justice.

Another reason assigned for the disagreement between the orchestra association and Mr. Bendix is the appointment of Mr. Mees as assistant conductor as well as choral director, thereby giving him a position second in importance to Mr. Thomas. Naturally, Bendix would not tolerate such an innovation and be subordinate, where before he had been in command upon all occasions when Mr. Thomas could not be present. For five years he proved himself when necessary as efficient a conductor as a concertmaster; besides, there is an unwritten law to the effect that the concertmaster always deputizes for the conductor. Bendix is a young man and there is no doubt that Theodore Thomas is getting to an age when he must be relieved from some of the burden of work which the conductorship of the orchestra entails, and no better man can be found than that one who has been with the orchestra since its infancy.

Max Bendix has been with the Thomas Orchestra, now the Chicago Orchestra, for ten years, and is the last remaining of the string players who were first associated with Mr. Thomas. That he should be obliged to be under the direction of Mr. Mees or of any other person is obviously unfair, and it is not surprising that he should refuse to continue with the orchestra if such authority were given to Mr. Mees.

At the time of the World's Fair he showed how much he had profited by his association with Mr. Thomas by at once conducting the orchestra and organizing the music entertainment when that gentleman resigned and the music scheme failed. Indeed, Max Bendix was at once unanimously requested to continue the concerts, and did so with conspicuous success, so that the musicians who would otherwise have been unemployed were enabled to earn a livelihood.

It will be difficult to replace him for conscientiousness and thoroughness, which he always bestowed upon his work, and even those not favorably disposed toward him personally admit that he was peculiarly well adapted for the requirements of a position which revolves a halo about the head of the conductor and involves an immensity of arduous responsibility upon the concertmaster.

Mr. Bendix will remain in Chicago and devote his time to concert work and teaching. He has a large number of pupils, and can make a big name apart from the orchestra should he so desire. Whatever his faults he is known to be generous toward musicians, and now is teaching seven-talented young aspirants gratuitously.

Musicians, like books and the population, crowd each other out, but such a good musician and leader as Max Bendix should not be allowed to leave the orchestra which he has so long and faithfully served. Here's success to his successor! And if the orchestra makes a change may it get as good a man as the present first violinist!

FLORENCE FRENCH.

**Miss Minna Kellogg (Mlle. Milka).**—In Milan Miss Kellogg, of New York (Mlle. Milka), sang in the theatre where Tamagno, Van Dyck and Galli Maria had sung. She was highly successful as *Azucena* in *Trovatore*, and it is possible she will also sing in *Aida*. Colonel Mapleson was among many American people who were in Milan at the time and saw her success. Miss Kellogg was engaged for a tour of the watering places in Germany last winter with a celebrated star, but the plan fell through.

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### The Abbey Divorce Suit.

THE misfortunes of Henry E. Abbey have come thick upon him within the last few months, said the *New York Herald* of last Thursday. What was apparently the culmination of them was made public yesterday through an application to Judge Stover in the Supreme Court. Mrs. Abbey, it was then known, had already begun an action for separation, and her appeal to the court yesterday was to secure counsel fees and alimony pending the adjudication of the original suit.

That Mr. and Mrs. Abbey had separated has been generally known for some time. When the manager left the apartments which he had occupied in one of the Navarro buildings at No. 160 West Fifty-ninth street, and had gone to rooms in the Gilsey House, there were all sorts of comments made. The friends of both husband and wife told conflicting stories, which, when investigated, seemed to rest upon the slightest of foundations and to be in the main imaginative. Mrs. Abbey was accused of an uncontrollable desire to go upon the stage and with extravagance. Mr. Abbey was said to have justified his wife's desire for independence in a variety of ways.

#### SURPRISE TO ACQUAINTANCES.

The general impression was, however, among those persons who were acquainted with the manager and his wife that the quarrel was not an enduring one, but that it would end by mutual concessions and that the family, consisting of Mr. and Mrs. Abbey, Mrs. Abbey's little daughter and his mother, would be reunited and happy again. The application yesterday, therefore, was a great surprise to those who believed they knew what would be the outcome of the disagreement in the Abbey household.

The suit being merely for separation relieved it, of course, of all speculation concerning matters of a more sensational nature than technical desertion and allegations of cruelty. Papers were served on Mr. Abbey by Charles W. Brooke, who has been retained for Mrs. Abbey's interest, while the former was at the Gilsey House on July 28. It was known that Mr. Abbey was about to sail for Europe, and Mrs. Abbey's friends were desirous of having the action begun before he sailed. In response to the service of the papers Mr. Abbey made no sign.

He apparently has not consulted a lawyer, or at any rate has not retained one in his wife's suit, for Mr. Brooke has not yet received a formal acknowledgment of the complaint, and the defendant was not represented in court yesterday when application was made by Mr. Brooke for an order to show cause why Mr. Abbey should not pay his wife \$100 a week alimony and her counsel \$500 fees pending the decision of the suit for separation.

By some queer slip, which Mr. Brooke declared vehemently was unintentional, the papers in the application for an order to show cause, on their way to the clerk's desk reached the public, and then it was known for the first time that the suit for separation had been actually begun.

#### CONTENTS OF THE PAPERS.

In her petition to the court for separation Mrs. Abbey accuses the manager of cruelty and with desertion. Concerning the particulars, Mr. Brooke declined to speak or allow an inspection of the papers. He said it was the desire of his client to avoid anything like publicity in the matter, and he intended that her wishes should be observed. It is alleged, however, in the papers that Mr. Abbey deserted his wife on April 25, 1896. Since his departure, Mrs. Abbey declares, her husband has not contributed to her support, and she says she is in destitute circumstances because of this neglect.

The plaintiff says that she has always been a faithful wife to the defendant, and that she has cared for his child with the devotion of a mother. When her husband aban-



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doned her, she adds, he took his daughter from her on the pretense that he was going to Long Branch for a day or two, and desired her to go with him. Miss Abbey was to return on the following Sunday, so that she might attend school the following day. She never returned.

Then Mrs. Abbey accuses her husband of being too fond of intoxicants, and declares that several times while under their influence he has struck her and acted with extreme cruelty. She specifically refers to an incident which is said to have occurred in the Savoy Hotel, in London, in 1892, when, she says, she found her husband grossly intoxicated. She succeeded in taking him home, she continues, but while doing so he struck her, blacking both of her eyes and severely bruising her arms. At another time, the plaintiff declares, Mr. Abbey attempted to choke her, and on a third occasion procured a razor and, opening it, threatened to take her life. He has frequently threatened her, and because of this she desires a legal separation.

#### HIS ABILITY TO SUPPORT.

So far as his ability to support her is concerned, she calls the court's attention to the fact that under the composition with the creditors of Abbey, Schoeffel & Grau Mr. Abbey is now in receipt of an income of \$10,000 a year. She knows, she says, that he has received \$400 within the last two weeks and will receive \$200 this week. Because of this she begs the court for immediate relief, for she declares she is without resources.

Judge Stover took the papers and set August 10 as the date for argument. In the meantime the order will be served upon Mr. Abbey and will probably delay his trip to Europe on operatic affairs for some little time.

Mr. Brooke expressed his regret that the matter should become public in this early stage of the case, and declared that he would willingly have personally given \$1,000 to have avoided the slip which occurred in court when the application for an order was made. He said that he had counselled Mrs. Abbey not to converse for publication concerning her case, and had advised her to go out of town until the day for the hearing of the arguments for the order.

Mrs. Abbey followed her counsel's advice by refusing to receive any person save a reporter for the *Herald*, to whom she explained the reasons for her reticence. Mr. Abbey was not at home to callers at the Gilsey House yesterday. He expected to sail for England on Saturday.

The present application, his wife's counsel believes, may hasten his departure.

**The Ogden Crane Summer School.**—Mme. Ogden Crane, the prominent vocal teacher, has established her summer school at Ocean Grove with much success. The following notice is taken from the *Asbury Park Daily Press* of July 25:

Madame Ogden Crane, of New York, has opened a school for vocal musical culture in a large room at the residence of C. M. Ward, Main avenue, Ocean Grove. Although the school has been started but a week a large number of pupils have already placed themselves under the excellent tutelage of Madame Crane, and the results have far exceeded her expectations. Among those whom we noted as pupils of the school are the following well-known people: Miss Lydia Doebler, Miss Laura L. Barnes, Mrs. C. M. Ward, Miss Josephine Sweeney, Miss Nora B. Waugh and Mrs. N. Easton, of Ocean Grove; Miss Bertha Martin, Harry B. Martin, Miss Grace Martin, Miss Allie Hunt, Miss Ida Wyckoff and Frank Dudley, of Asbury Park. The school thus starts with a bright future, such as so capable a vocalist and so excellent a teacher as Madame Ogden Crane merits.

**Another d'Arona Pupil.**—Miss S. Christine MacCall, one of the most successful vocal teachers at Newark, N. J., has just completed her most satisfactory year's work, and will rest until September 14 in the Blue Ridge Mountains, at her parents' cottage. When she returns Miss MacCall will resume lessons at her private studio.

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Union Square, West,  
New York City.

THERE is no other city of its size in the civilized world so stagnant musically as the great city of Baltimore. It does not even possess the material for a local orchestra, and while Pittsburgh and Buffalo, smaller cities, have complete orchestras giving regular concerts every season there is no Baltimore orchestra in existence for any sudden emergency. Since the death of Otto Sutro the Oratorio Society, of which he was the life, has become moribund. We attribute all this to the management or the controlling spirits of the Peabody Conservatory of Music, for the people of Baltimore are as fond of classical music as those of any other large city. They are made of the same stuff all other citizens are made of, but there is a cancer in the body musical that has about destroyed it, and this paper predicted it a dozen years ago.

THE divorce proceedings entered by Florence Gerard Abbey against her husband, Henry E. Abbey, have occasioned surprise only because such cases are so extremely rare in theatrical, musical and managerial circles. As the daily papers tell us, Mr. Abbey's friends sympathize with him, and very naturally Mrs. Abbey's friends sympathize with her, provided she has any, and it is to be supposed that she has. Friends are always good for sympathizing purposes.

Long before the failure of Abbey, Schoeffel & Grau the Abbeys lived separate, Mr. Abbey residing at the Gilsey House and Mrs. Abbey in the Navarro flats. A husband and wife residing in the same city, living a mile and a half apart, are not supposed to be on the most amicable conjugal footing; of course this is now shown in the action for divorce taken by Mrs. Abbey. Mr. Abbey has been suffering much of late from mental and financial distress, but it will not be believed that he was ever cruel towards his wife as is charged.

### A REQUEST.

BALTIMORE, Md., July 30, 1896.

Editors *The Musical Courier*:

If not too much trouble will you kindly inform me as to the following points?

1. The date of birth of Leoncavallo.

2. The date of birth and full name of Humperdinck.

3. Are the following composers still living: Reinecke, Rheinberger, Goldmark, Bruch, Tours, Sir John Stainer, Svendsen and Boito.

4. The date of birth of Dudley Buck.

The year dates of the birth of Leoncavallo, Humperdinck and Dudley Buck are all that will be needed.

The above are to be included in an examination paper being prepared for the students of the Peabody Graduates' School of Music, and acknowledgment of this assistance from THE MUSICAL COURIER will be made in the list of authorities consulted.

Hoping I am not asking too great a favor in thus troubling you, I am Very truly yours,

MAY G. EVANS,  
President Peabody Graduates' School.

1. Leoncavallo was born March 8, 1858.

2. Humperdinck (called by some people in Germany *unser Humperdinck*) is named Engelbert, and was born September 1, 1854.

3. All the composers mentioned in 3 are still living.

4. Dudley Buck was born at Hartford, Conn., March 10, 1839.

It is rather strange that a conservatory of music is not provided with the biographical resources that always give such information. There in the very building in which the Peabody Conservatory is located is a reference library, among whose 100,000 volumes there is a large musical library which, as long as thirty years

ago, we personally consulted very frequently. Of course it is difficult to keep *en rapport* with contemporaneous events, such as the deaths of musicians living during the present period.

However, we are at all times prepared to reply to inquiries of this nature.

### ENTR'ACTE MUSIC.

WHAT kind of music ought to be played during a theatrical performance is a question that has occupied critics and managers ever since theatres were theatres. Without going so far as to adopt Lessing's view, that the orchestra in the theatre represents to a certain extent the chorus of the ancient dramatists, we all have a feeling that it ought to have some relation to the piece performed. The same music will not do for tragedy and comedy; the same music will not do for every tragedy or every comedy; there must be some distinction between music for Othello and music for Macbeth; between that for The Tempest and that for A Midsummer Night's Dream.

As far back as 1738 Herr Scheibe wrote music for Corneille's *Polyeucte*, which was given at Leipsic and Hamburg, and Agricola composed an overture and entr'acte music for Voltaire's *Semiramis* when produced at Hamburg in 1767. Scheibe also wrote articles in defense of his views and practice. He laid down as his first maxim the proposition that all music written for a play must be in close relation to the subject of the play; for a tragedy it must be noble and serious, and of course lighter for comedy. The overture must refer to the whole piece, but at the same time it must prepare for the opening of the action and therefore must be in full harmony with the first scene, and may consist of two or three movements.

As regards the music between the acts Scheibe argues that as it must refer to both the preceding and the following acts it ought to be in two movements. Lessing, however, refuses to accept this view. He argues in favor of only one movement, and that one in close relation to the act just completed. Music at all anticipatory to a following act, he thinks, would be detrimental to the effect of the action of the piece, especially in tragedy, where the unexpected plays so prominent a part. It would, therefore, injure the effect sought for by the author. Moreover, he argues, assuming that two consecutive acts represent opposite passions—love and hate, repose and violence—the poet can gradually pass from one to the other without breaking the thread of his work, or giving an undue shock to our feelings; but music has no such power. It can paint opposite feelings; it cannot show how one passes into the other—how love passes into jealousy, or despondency into fury; this is the privilege of words alone.

Lessing describes Agricola's music for *Semiramis*. The overture is in three movements. The first a *largo*, with violas, oboes and flutes, the ground bass strengthened by fagotti. It is serious, often wild and stormy; the audience can foresee that the play will be of that nature. But the piece contains also tenderness, repentance, pangs of conscience, submission, and the second movement, an *andante*, with muted violins, expresses pity, sorrow, lamentation. In the third movement a proud, stately tone is introduced, for the play opens with unusual splendor; the character is *allegretto*, with the same instruments as in the first movement, and with some separate smaller phrases for the oboes, flutes and fagotti. The music at the end of the first act carries out Lessing's views, as it reflects the anxieties and hopes of *Semiramis*; it is *andante mesto*, with muted violins and 'cello. In the second act *Assur* has the chief rôle, and determines the character of the music, an *allegro assai* in G major, with Waldhorns, flutes and oboes, the ground bass supported by fagotti, and represents the invincible pride of the ambitious minister in spite of all doubts and alarms.

The *Ghost* comes in in the third act. Voltaire's spectre is powerless to make any impression on the audience, but the music supplies what the poet cannot, and an *allegro* in E minor, with the same instruments, depicts no dull, stupid astonishment, but the real, awful consternation that such an appearance must cause. In the fourth act *Semiramis*, repentant and guilty, arouses compassion, and pity and regret are expressed in the music, a *larghetto* in A minor, with muted violins and 'cello and an oboe. The fifth act is followed by an *adagio* in E major, with violins, 'cello, horns, oboes and flutes, with fagotti rendering the ground bass. It fully befits the personages of the tragedy, and its sublime tone of sorrow and affliction

seems to reflect the last lines of the play, where truth raises her warning voice against the great ones of the earth.

Lessing perhaps refines too much. He certainly did not write for audiences who go out or chatter between the acts, and who do not want music after the curtains falls.

#### HEINE AND WAGNER.

THE great biographical work of G. von Glasenapp on Richard Wagner gives some interesting particulars respecting the relations of Heine and the great composer. In 1839 Wagner had arrived in Paris "with a wife, an opera and a half, a slim purse and a voracious dog," and met Heinrich Laube, whom he had known in Leipsic, and who had written for him a libretto, Kosciusko. With a view to furthering the interests of his countryman Laube took him to Heine and introduced him as a German musician who had come to conquer Paris. "Heine folded his hands as in prayer at the presumption of a German artist." Heine had just married Mme. Mathilde and presented his visitor to her. Friedrich Pecht in his Memoirs states that the introduction took place at the Italian Restaurant Brocci, in the Rue de la Pelletière, opposite the opera house. Heine had brought with him his "then charmingly beautiful wife, who surpassed even Frau Wagner (Minna Plauer) in beauty." She is described as being naive and playful as a child, and Laube knew well how to draw out the blasé Heine, so that the table was illuminated with brilliant flashes of wit. At first Wagner was silent, but he soon displayed the elasticity of his disposition. He was an excellent converser, had the sharpest eye for comic traits, an ear for the voices of nature and a sure taste for all that is beautiful. As he had made the voyage from Riga to London on a small sailing ship, which was driven by a storm back to Norway, he soon enchanted them by his account of his adventure. In the course of the evening political and literary events were discussed, and Heine thought his companions were not sufficiently careful as to who were their neighbors. Pecht, to his great surprise, discovered that at every table the conversation was in German. Heine introduced Wagner to all the notabilities of his art, among them to Maurice Schlesinger, the music publisher, to whom Wagner gave his first work in Paris, a setting of Heine's *Die Beiden Grenadiere*, translated into French for this occasion. Wagner in a letter to Robert Schumann, on hearing that he, too, had written music for the song, introducing the *Marseillaise*, speaks of the fate of his composition. "Last winter I wrote music for it, and also brought in the *Marseillaise* at the end. It was sung here and there, and procured for me the Legion of Honor and 20,000 frs. a year. This I receive direct from Louis Philippe's private purse. These honors do not make me proud, and I dedicate to you *privatum* my composition over again in spite of its being already dedicated to Heine. At the same time I declare that I accept the private dedication of your Grenadiers, and expect a presentation copy." This is cruel irony, for Wagner had a hard time in Paris and he was glad to write for Schlesinger's *Gazette Musicale*. Heine was delighted with his articles, and praised Wagner everywhere. Wagner, with the highest esteem for Heine, soon saw, however, that the decline in Heine's talent was to be attributed to the fact that "its roots had been torn away from its native soil." This remark is found in an article on Meyerbeer in the year 1840. Wagner, however, took decisively the part of Heine in the duel with Solomon Strauss, and wrote: "Heine is at present at a bathing place in the Pyrenees, and sick to death. If he had not the courage to avenge the insult, we must pity him; but none of us has the right to insult him."

Wagner's acquaintance with Heine had further results. In his Autobiography he tells us what a deep impression the story of the Flying Dutchman, as told by the sailors on the voyage from Riga, made upon him, and how Heine's peculiar version of the story, especially his truly dramatic treatment of the redemption of this Ahasuerus of the ocean, enabled him to use the subject as an opera. He came to an understanding with Heine himself on the subject, and then gave his scenario to Pillet to write a French text therefrom. But in his Collected Works, published thirty years afterward, he writes "the treatment of the redemption of this Ahasuerus, which Heine borrowed from a Dutch play of the same name," and it is strange that Wagner should seek to deprive Heine of the merit of originality, especially as it is well ascertained that no such play exists or

ever existed. Glasenapp conjectures that Heine took his idea from Fitzball's melodrama that he had seen during his visit to London, but the truth is that Heine, as far back as 1826, in his sketches from Nordey, tells the tale of the Flying Dutchman. The question is discussed in the *Journal of the English Wagner Society*, by Ashton Ellis, under the title From Fitzball to Wagner, but he errs in assuming that Heine could have seen this Adelphi melodrama on April 7, 1827, for Heine was then with his parents at Lüneburg. There is really no resemblance between Fitzball's melodrama and Heine's tale. The story has been examined carefully by Wolfgang Golther in the *Bayreuther Blätter*. He affirms that it cannot be traced back beyond the present century, and that it is a modern story which has assumed the form of a saga. Heine, he thinks, had heard the story told, but the *motif* of redemption by love is Heine's own. He may have told Wagner that he was aware of a drama of the same name, and that this had suggested throwing the story into a dramatic form, but nothing more.

The question of originality is a secondary one; it is more important to recognize that Wagner states that Heine's version "gave him the means of using this saga for opera." The action of the opera is constructed on Heine's lines. Both opera and story open with the meeting of the *Dutchman* and *Daland*, then follow the diamond business and the meeting with the daughter, only Wagner makes *Senta* utter in a ballad what is placed by Heine in the mouth of the *Dutchman*, and in the third act, the redemption, with the words: *Hier sieh mich, treu dir bis zum Tod*. There can on comparison of the works be no doubt of Wagner's debt to Heine, and this fact is more important when we read Wagner's words, "Here begins my career as a poet"; in fact the conclusion of the poem, *Redemption by Woman's Love*, is the Leitmotiv of all Wagner's writings. This woman is the non-existing, longed for, dreamed of, infinitely womanly woman. She is the woman of the future. And this *motif* is Heine's property.

The opera, under the name of *Le Vaisseau fantôme* appeared November 9, 1842, and failed. Heine, in his letters to the *Allgemeine Zeitung* on the musical season, wrote: "The Flying Dutchman of Dietsch has suffered lamentable shipwreck. I have not heard this opera, but have seen the libretto, and saw with disgust how the beautiful story which a well-known German author [H. Heine] had written, almost word for word for the stage, was distorted in the French text." In the same communication he speaks of Wagner's departure for Germany, the only place in his writings where he mentions Wagner: "What lamentable experiences Richard Wagner must have had, who, at length, listening to the voice of reason and his stomach, has wisely given up the hazardous project of setting foot on the French stage, and gone back to the German *Kartoffelland*."

G. R. (abridged).

#### THEY ASK FOR MORE.

IN the interviews with Mr. Maurice Grau, published in some of the papers, we find him saying that the operatic stars want higher salaries than they have been receiving and that they also demand a gold clause inserted in their contract. This shows that they are business people right up to the handle and not one iota behind the shrewdest Yankee horse swapper. The elegant phraseology of the standard editorial cannot be readily adopted in the treatment of such ordinary, commonplace business transactions, which accounts for our use of the terms of the market.

When the gold is paid to them it should be put into velvet bags embroidered with gilt lace, and a liveried servant should be sent to the rooms of each of these artists, humbly begging him or her to use their standard English scale to weigh each coin and see to it that there is no defective piece in the lot. Great care must be exercised in the manner of delivery, so as not to wound the sensitive artistic nature of these delicately tempered souls. The refinement of their beings will induce them to turn their backs at the gold—until the messenger has turned his back, when they will carefully examine the money and then put it away to invest in English consols or French rentes or Continental property as quickly as they can get it out of this country, whose people they are so much in love with.

It is an interesting spectacle, this opera ring with which poor Mr. Grau is contending, but we can assure him it will not last a lifetime. Sooner or later

he will be relieved from this terrible strain and the American people themselves will aid him. It will be the usual simple remedy which the American people have been in the habit of resorting to on many previous occasions when national impositions succeeded in tiring their patience. They will cease altogether attending the opera.

The sway of the foreign operatic ring is just powerful enough to be dangerously near self-destruction. The situation has become anomalous. Mr. Grau tells us that some of the artists will again sing in some of the most important concerts. In this way the greatest opportunities of the most gifted native American singers are rudely annihilated. Not only do these foreign singers monopolize the American operatic stage, to the detriment of American singers, but they also monopolize the greatest concert engagements.

No American woman, no American tenor or baritone has any chances next to the singers of foreign residence, who in their grasping tentacles hold all the remunerative musical engagements. No American composer can find an opening, no American composition a hearing. We shall hear the Huguenots again, but no resident singer will be in the cast, and Mr. Gaudare not even give a débüt to an American, even if she is more gifted than any of these "old stagers," as they may now be termed.

Moreover this operatic ring will not permit the engagement of one new and young foreign tenor or soprano. Between De Reszké and Melba and their hangers on, not a new tenor or soprano known to have talent can find an American engagement, and with Mapleson it is just as bad. In all his American career when did Mapleson give to an American a débüt? Every American is ostracized by these foreigners. Every aspirant is checkmated in his or her effort. Grau would be willing to do everything in his power, for he knows what it signifies to become a champion of native talent, but he is helpless in the hands of the ring. He understands the reason and so do many others, and there is no necessity now to explain them. The development of the *Abbey & Grau* stock company, which may enable Mr. Grau to shift the personal responsibility, will enable us at a later date to elucidate this.

In the meantime we can state that this chauvinistic spirit, introduced and transplanted into this country, must be brought to the minds of the people in the clearest manner. They must be made to understand that there is no future in this country for any American youth or girl, no matter how talented in music or song so long as the De Reszké-Melba-Plançon ring reigns at the Metropolitan Opera House, because that ring will not permit to American resident artists any classification, simply because they are Americans. The prejudice against American artists is so thoroughly deep-seated that its eradication is impossible, and we admit that in many cases it is sincere. Plançon is of the opinion, and we credit him with honesty, that there is not one American who can sing or who can be taught to sing, simply because he is an American, and that is Plançon's one and fundamental reason. He believes this on the grounds of birth, climate, temperament and environment. Argument is useless with such people; facts are not recognized by them.

The American composer is a dead letter to the operatic ring. Americans cannot compose, according to De Reszké or Melba. It is not in them and it cannot be gotten from them. An American song? Never. An American opera? What object has a composer here in wasting years of his time and talent on an opera when he knows in advance that he will never get an opportunity for even an audition?

To bring this question to a climax we believe it best to insist on the insertion of the gold clause in the contracts of the foreign artists. This should be well advertised throughout the whole country, for it will help to make a great many vacillating American citizens stubborn silverites, if for no other reason than among other things the natural desire to banish these foreign singers for years to come from the American stage. Under a gold contract, with silver legislation assured and higher prices than ever paid to these people, even an *Abbey & Grau* stock company could not maintain itself very long. The treasurer of the company who pays these people would be obliged to buy gold at a premium with debased American silver, and that would settle the question of the price of admission. No one could afford to go to the opera, and the artists would return to Europe and sing for the prices they now receive there, which are on an average one-third less than they get here.



BAYREUTH.

II.

THE extraordinary enthusiasm at the Walküre performance on Monday July 20 was totally absent the next afternoon. Siegfried was sung, but left us all cold and slightly irritated. Rheingold was lethargic, Walküre passionate, Siegfried simply colorless and mediocre until the last scene, when Lehmann-Kalisch awoke the echoes of Bayreuth by her magnificent work in the great duo.

You know we had Wilhelm Grünning in New York last season with Damrosch, and his frozen voice and gelid acting simply proved a refrigerator for his audiences. Well, Mr. Grünning was the *Siegfried* and we all said on the esplanade during the second act:

"Why travel over 3,000 miles to listen to this tenor?"

\* \* \*

However, there were some good things during the afternoon. Hans Breur, the *Mime*, was excellent, although exaggerated in his acting. As Mr. Barry, of the London *Musical Times*, said:

"Why will they make *Mime* a mere low German comedian when he has such music to sing?" This, Mr. Barry remarked, was Von Bülow's complaint. Breur is a young man and a pupil of the Bayreuth training school. In the scene with *Alberich* he was capital. Indeed I never heard a better *Alberich* than Friedrichs, the famous *Beckmesser*. The hatred, bitterness and brutality of life were concentrated in his impersonation. His voice was in better condition than on the first Sunday evening. The pair of netherworld ragamuffins went for each other tool and nail and the scene was voted the best in the opera.

\* \* \*

Grünning really did not sing badly. He looked well, but his characterization was singularly inelastic, lacking in buoyancy, and of course his voice was unyielding as ever. But he is a good routinière, and knows what he is about. He had the misfortune, or clumsiness, to knock down *Brünnhilde's* shield, which reached the stage with a prodigious clatter, and later his sword dropped to the floor, and Lilli stumbled over it. It was almost symbolical, this same sword, for it pointed toward *Brünnhilde* and lay between her feet.

You see, in Wagner land everything takes on new significance. Even the policemen are Nibelungs, and the engine drivers as their trains enter Bayreuth invariably blow the Loki-motif.

\* \* \*

Heink-Schumann was again the *Erda*, and her beautiful voice was heard at its best. The difficult intervals of her part she easily compassed, and I began to realize for the first time the wisdom of Otto Floersheim and Henry Finck, who always insisted that to make cuts in Wagner is to snip the thread of his marvelous discourse.

Yes, but one can't always be in Bayreuth. In New York the Siegfried *Erda* is generally cut, also the long scene between *Wotan*, the *Wanderer*, and *Siegfried*. Here these scenes had a peculiar significance, and I got a glimpse of Wagner's stupendous epic that I never dreamed of or found in all the text books I ever studied.

Oh, if Richard Wagner had not written so much about himself and his art! To be sure we probably would have taken a longer time in reaching the true interpretations of his masterpieces. But think of the cloud of critical dust that is raised by Wagner and his commentators. The Browning Society, with its recondite researches, is mere child's play compared to the hosts of pamphlets, tons of tomes and eternal gabble about the Wagner Idea. I'm sick of it. Why can't we enjoy these works without being pestered by professional guides, who usually lead us to the

very thick of the huge forest, leaving us to grope our way to the light alone.

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Johannes Elmblad was the *Fafner*, and his Lass mich schlafen was as gigantically eloquent as in New York six or seven years ago. The *Waldvogel*, Josephine v. Arnter, I didn't care for. She was also one of the *Rhine Daughters*, and she sang sharp very often. The quality of her voice, too, is not at all pleasant, rather thin and suggestive of vinegar—not rare qualities in German sopranos. Perron was the *Wanderer*.

Lehmann was in better voice and health than the day before. She simply sang by sheer strength. The wasp story has been contradicted. Frau Kalisch has had an abscess on her neck, and the agony she endured would have sent most men to bed or hard drink. Julius Kniese begged her not to sing, and so did Frau Cosima, but Lehmann did not wish to disappoint her audiences, especially her American admirers, so she went through the ordeal by fire and conquered. I wondered why she was so stiff when she saluted the Sun and Light, for she sat on her rocky couch throughout, but later she was aroused and forgot pain and bandages and everything, except the outraged majesty and modesty of a Valkyr.

The Germans can't quite make her out. I heard many complaints about her singing.

"She sings too well," said one Kapellmeister whose hands had not been washed since 1876.

And in *Götterdämmerung*, after the glorious close, a critic said to me:

"It almost sounds like Italian opera."

The truth is the old hidebound Wagnerite hates to admit the surpassing lyrical qualities of Wagner's music, and when a Lehmann sings and doesn't shout there is consequently surprise. In Germany everyone is so accustomed to what is called the Wagner tradition—i. e., a cross twixt a bark and a scream—that good tone production is listened to rather suspiciously.

What will these good people say when they hear Jean de Reszké in *Tristan*?

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The orchestra, under Richter, accomplished wonders. The flickering, shimmering lights, *Loge's* fire-spell, that scares silly *Mime* into convulsions, was admirably illustrated by the band. In the *Waldweben* I missed a certain delicacy and eloquence, and at the close the great climax was not there. Then, too, the forge scene was much better managed in New York. No sparks on the anvil, and when *Nothung* cleaves it there was no light, and the scene ended tamely.

The dragon was a great beast and I liked the notion of giving him ordinary beast-like eyes instead of electric gig lamps that simply make the transformed giant a thing for children to mock or tremble at.

We were both very much amused to hear Colonne, the conductor, assert that Wagner intended Siegfried as a huge joke. It was such a French notion and so seriously maintained that we shuddered at the want of humor. Fancy Siegfried with its exquisite flavor of wildwood, its exquisite tenderness, its still more exquisite presentation of joyful youth; fancy Siegfried with its gorgeous bursts of passion evoked from two virginal souls, fancy all this being regarded as a musical joke.

Truly Wagner seems a stumbling block for the French.

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The esplanade was as usual crowded during the entr'actes, and we gossiped and stared at the notabilities. I had a very interesting conversation with Frederick Niecks, the author of the Life of Chopin and the forthcoming Life of Schumann, two classics in musical literature. I met in Dr. Niecks that rare combination, a scholar and a gentleman. We spoke of the assertion made by the pianist Janotta that Chopin's birthday is incorrectly given by Karasowski and Niecks.

Dr. Niecks said, and in the least dogmatic fashion imaginable, that he had preferred to accept Karasowski's testimony on the subject because of that writer's close intimacy with Chopin's sister and other members of the family. As to the record of baptism made in the parish church registry, that might have been made long after Chopin's birth. In fact the matter rests exactly as I thought. Chopin was born in 1809 and not 1810, and such men as Niecks and

Karasowski are not easily duped, nor do they hastily form conclusions.

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Later in the afternoon I encountered George Bernard Shaw, of London, attired in brown even to his whiskers and hat. He is one of the most delightful men imaginable. Like most literary egotists, he is in private life exceedingly modest. He was in Bayreuth for the *Star*, his old paper. He is a Wagnerite, and, like Eugen d'Albert, is a vegetarian, but I hear, unlike d'Albert, he never touches flesh. He also wears Jaeger flannels, and wheels all day. The slight snap of Irish "brogue" in his speech is simply charming. If you fancy him a cynic, a harsh critic of men and things, you are mistaken. He is kindness itself, and the Celtic humor that peeps out gives piquancy to his slightest utterance.

He seemed pleased at my enthusiasm over his play *Arms and the Man*, and told me that perhaps Charles Frohman would give us something else this season. He was dubious as to the excellence of the performances in Bayreuth, and didn't care much for Lehmann. Too bad that she must get sick at the wrong time. An abscess is just as painful in Bayreuth as in other climes.

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It's the pace that kills here. The afternoon of the third day—Wednesday—was raging hot. Rosa Sucher, the *Sieglinde* of Monday, sat next to me, and suffered terribly. She said a dozen times in her quaint English:

"It ees very hot." The "hot" was most emphatic. It was in sooth dammably hot, and if one was foolish enough to drink beer the penalty was perspiration.

Then, too, three days of Wagner unabridged began to tell on the nerves. I felt it, of all places, in my legs. I really don't wonder a mad house is built on the hill not far from Bayreuth. Henry Burck, the violinist, was imprudent enough to visit the institution, and he said that it was full of Wagnerites. But that joke is old. At all events he got a series of shocks that spoiled the last day of the Trilogy for him. He saw one unfortunate who fancied that he was Wagner, and who insisted on conducting an imaginary orchestra. Then, Mr. Burck asserted that the female patients insisted on dancing deliriously before him, and with a certain incoherency of attire.

Norns and Lady Nibelungs, I suppose, left over from 1876.

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"Götterdämmerung! What a colossal fresco, what an agonized masterpiece, what a fabulous poem of pessimism it is."

I can never imagine a time when Michael Angelo's Last Judgment, his Knight, Beethoven's Ninth Symphony or Wagner's *Götterdämmerung* will fail to thrill me, excite my soul to the boiling point. The music drama is built on enormous lines, and yet its Gothic passion and pain suggest Greek dramatic ideals. It might be a pendant to a drama of Aeschylus. The impending horror shudders in every bar of music, and then think of the stupendous finale when the universe—heaven, hell and earth—is in cosmic convulsions.

I never quite realized the genius of Richard Wagner until I came to Bayreuth and heard this same work under Hans Richter. Mind you, much critical fault finding can be legitimately indulged in. This year's performances are mediocre for the most part, and from Seidl in New York I have listened to much more powerful, virile and passionate readings. But after all Bayreuth is Bayreuth, and this fact cannot be insisted upon too often. The theatre is ideal, or almost so, and despite minor shortcomings the last evening was a satisfactory one.

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When I say minor shortcomings, I mean in the stage management. There were several scenes of almost supernal beauty. The hall of the Gibichungs, with the Rhine flowing outside, was most imposing. The forest which *Siegfried*, longing for cool and solitude, found was also well painted. The *Rhine Daughters* uttered their melodious mermaid cries in what seemed green, translucent wet, and the Rhine Journey, magnificently given in a true scherzo mood by Richter, was delicately handled on the stage. I confess during the quick scene changes I was nervous. Suppose the screens and gauze drops would stick, what in the world would the orchestra do, for everything is timed to the second?

However, nothing occurred, and at 10:30 we limped

down the hall, tired out in body and brain, but rejoicing, for the first cycle for 1896 had passed into history.

\* \* \*

Grüning, doubtless being angered at his reception in Siegfried, would not sing. So it gave a chance to the young Alois Burgstaller, a chance that he has been waiting for several years. I was told that he was the son of a wood chopper up in the Fichtel Mountains, but a biographical notice soon dispelled that notion. He was born in 1871 in Holzkirchen, in the Bavarian highlands, and he is a "six footer," with long chestnut curls, broad shoulders, is very thin, especially as to legs, and his nose—a huge one—is decorated with pimples. Now a scorbatic or pimply Siegfried seems ridiculous, and so was Burgstaller a most ridiculous Siegfried as to acting. He conceived the part as a cross between *Julius Cesar* and a Visigothic warrior out of a job. He wore a nice new brass breastplate that impeded his gait considerably, and his neat little skirt of linen was fluted, accordion pleated and starched, and barely concealed a pair of blushing knees.

The legs of Burgstaller I do not care to dilate upon. Suffice to say they are not twin poems and after his sudden taking off at the cowardly hands of *Hagen* he flashed his limbs aloft, his sandals being signals of sorrow and sand.

Shoot those legs, Alois, or else pad the calves thereof!

\* \* \*

This very young tenor is the son of a watchmaker, and naturally you might expect of him that he would keep time. But he did not always and he was very nervous with Lilli in the first scene. His helmet did not set easily upon his Bavarian topknot, and his sword—the same old Nothung—would become entangled in his greaves. Altogether Burgstaller has much to learn, and yet the fellow wasn't half bad for a début. It was his first appearance on any stage, they say, but I have my doubts as to that. His voice is fresh, strong, and rather baritonal. He sings badly because of the bad vocal pose, and there were flat, hollow tones that sounded foolish after Lehmann's compact utterances. Burgstaller is promising, but he should never have been exploited in Bayreuth so early in the game.

"A kindergarten has Bayreuth become," said an old Wagnerian, and the joke was passed from hand to mouth until it reached Siegfried Wagner's ears and then the rest was silence. I heard much bitter growling about the matter, but I swear I preferred Burgstaller in all his native roughness to Grüning. There are hopeful signs about the work of this scion of a Bavarian watchmaker.

\* \* \*

Carl Gross was the *Gunther*, Carl Greeng the *Hagen*, and a strong brutal picture he gave us of the degenerate son of *Alberich*.

And that reminds me. Who was the mother of *Alberich* and *Mime*? I really wish some Finck or Krehbiel would enlighten me. It is a wise child that can say "Da-da" to the right man, but in this case the mystery of the motherhood of these Nibelung boys seems impenetrable. Why, instead of answering tiresome conundrums, didn't that Weary Wraggles of the Wagnerian drama, *Wotan*, clear up the murky genealogies of the Wälsung and Nibelung families?

\* \* \*

Friedrichs was again the *Alberich*, and Luise Reuss-Belce a very colorless *Gutrune*.

Again did Heink-Schumann's voice thrill us as *Waltraute*. But, ye Valkyries on Toast, where did Heink-Schumann, or Scheink-Humann or Schumann-Heink get her costume?

It was a Valkyr à la mode, and reminded me of an illustration in the *Fiegende Blätter*. I hear that Frau Cosima is to blame for all the costume innovations. This *Waltraute* wore puffed sleeves!

The three *Nornen*, the weaving sisters, were Marie Lehmann, Luise Reuss-Belce and Heink-Schumann, and very well they sang their difficult measures. It must seem curious for the sisters, Lilli and Marie Lehmann, to sing on this historic stage after twenty years of absence, for they were two of the *Rhine Daughters* in 1876, the third being, I think, Fräulein Lammert. And to-day after ceaseless study Lilli is now the greatest dramatic singer alive.

\* \* \*

The *Rhine Daughters* were the same as at the Rheingold performance, Josephine von Artner, Katharine Rösing and Olive Fremstadt. The latter singer was

miles away from her companions in beauty of voice, plasticity of pose and artistic singing.

The male choruses were very well done. There is something fascinating to me in the scene in which *Hagen* summons with his bull's horn his savage retainers. "Noth-Noth ist da." Here the fidelity in costuming was carried to the point of severe ugliness, but it was as it should have been. A wild herd of giant paleolithic men, uttering harsh cries and menacing in gesture, rushed to the rude call of their chief. The sombre, overhanging rocks, the Rhine, threatening and turbid, the sky lowering—it all made a wonderful picture, which was completed by *Brünhilde's* appearance and her superb wrath at *Siegfried's* treachery. To hear Lehmann proclaim the oath upon the spear—"Spitze"—was really blood curdling, and the trio at the close was dramatically very strong.

I didn't much care for the finale, despite Lehmann's Immolation scene. The stage effects were not worthy of Bayreuth, and the destruction of Walhalla was tawdry. That we did better in New York, and it is much more effective in Berlin. The papier-maché horse, *Grane*, that leaped into the pyre was simply funny. Valhalla looked like a casino at a French watering place. Well dressed gods and goddesses walked about during the brief conflagration and nodded pleasantly to each other as they were consumed. All illusion was of course destroyed.

\* \* \*

We would be telling an untruth if we wrote that Lehmann's voice didn't show signs of fatigue toward the close. It did, and her indisposition must have been seriously aggravated by the *Siegfried*, who was as restive as a young colt unaccustomed to double harness. Once the soprano got mad and brought both hands down on the tenor's shoulders. The slap resounded the house over. Then at the close, after a genuine Lilli Lehmann *coup de glotte*, she made a gesture of rage and despair, and for the moment forced her voice. The Salvation of Love motiv pealed forth nobly. That the woman accomplished what she did was almost a miracle—at least a miracle of will power. The applause at the close was great, but of course no one ever appears, and we were glad to get into the open once more.

\* \* \*

The rush then began for the railroad station—quite an imposing affair at Bayreuth. Everybody tried to escape the place; why I don't know, for the town is charming. James Douglas, Otto Floersheim and a party of people went away at 11 P. M., and I was left to hunt up amusement as I could.

It was not very difficult. With Neumann, of Berlin, Burck and a few others we threshed out the musical situation, and let me tell you that over here Art is a religion that is discussed seriously, not superficially and flippantly. About us raged critical battles—and bottles, too, for the German moistens his polemics, like the sensible fellow he is. Then we went to bed and slept the sleep of the wicked.

\* \* \*

Lots of English and French people were at the first series, but few Americans. Why, I can't say. I suppose the artist list was not satisfactory. We Americans want nothing but vocal virtuosi in an operatic cast. That is not the ethics of Bayreuth, yet we do think that Frau Cosima or the young Siegfried might have been more particular about his people. His tenors, with the exception of Gerhaußen, were not worthy of Bayreuth, and as a certain celebrated singer remarked to me:

"I don't blame Americans for staying away this year. It is the poorest series of performances since Bayreuth is in musical existence."

\* \* \*

Next year the Ring and Parsifal. But who will be the *Parsifal*? Van Dyk is beginning to show sad signs of wear and tear, and if Grüning is announced I shall go to Cape May instead and indulge in crabbing. Of course it would be rank lunacy to use Burgstaller, although the management seems capable of anything, so it pays.

The tradition of 1876, about which we heard so much, is for 1876, not for 1896. The world has grown older since those glorious days when the weather was hellishly hot, and no trees green on the top of the hill. It is now twenty years later; a new generation has come into its own, and evidently intends to run the machine according to latter day methods.

Drop a 20 mark piece in the slot and get a Walküre! Next.

Now the truth about the orchestra. Better material could not be found the world over. The conductors are Richter, Mottl, Siegfried Wagner. The young man conducts the third series and perhaps the fifth, when Emperor William of the German Empire will be present. Julius Kniese, a valuable man, is the general music director. Then men like Michael Balling, of London; Franz Beidler, of Bayreuth; Willibald Kähler, of Regensburg; Oscar Merz, of München; Carl Pohlig, of Hamburg, and Eduard Risler, of Paris, are the répétitors. The last named is a very gifted pianist, and I heard him accompany Gulbranson at a rehearsal. Think of well-known solo pianists enjoying accompanying! But they do, and are glad to get the chance. The régisseur is Fuchs, of Munich, but of course Queen Cosima oversees everything. She has every note of the scores, every word of the poems, in her head, and prompts without the slightest hesitation, prompts a word, a note, a verbal or musical nuance. She is the most wonderful woman in the world—and yet a woman.

Don't ask me what that means, because I don't know. That is what is said by the knowing ones here, and it means in Bayreuth—oh, so much.

\* \* \*

I think that when Cosima is gathered to her distinguished forbears young Wagner will run Bayreuth to suit himself. He has decided notions of his own, but again I fear petticoat government will rule. It always has in the Liszt-Wagner family, and that fact speaks volumes for the quality of the women.

The orchestra numbers 122 men, Arnold Rosé, of Vienna, and the leader of the well-known Rosé Quartet, being the concertmaster. He has a very sweet, firm musical tone, as his soli in *Rheingold* proved (the Freia motiv). The violins are led by Alfröd Abbas, of Meiningen. Theo. Bernhard, of the same place, heads the 'cellos, and Georg Bensch, of the Vienna Opera, is the first contrabassist. Nat Abbas is the principal flutist. I have heard others, nor was I carried away by the oboes, Baumgärtel, of Vienna, and Kruyswyrk, of Budapest. Both men have a big tone, just what you don't require from the instrument.

\* \* \*

The clarinet was superb. Richard Mühlfeld, of Meiningen. It was for this artist Brahms wrote his two clarinet chamber music. The first horn, Dechand, of Meiningen, is capital, and the first trumpet, F. Kretschmar, of Hanover, a brilliant fellow. When the sword motive is first heard in *Rheingold* the Bayreuth trumpeter leaves no doubt in your mind as to the musical metal of the weapon. Then there are tenor and bass tubas, bass trumpets, seven harpists, trombones and one contrabass-trombone, not to speak of drums, &c.

\* \* \*

I went through the orchestra and the stage, but will keep the story until next week. Do you know I am tempted to stay for the second cycle, and as I am writing this in Bayreuth July 27, and as I heard *Rheingold* for the second time last night, I really can't leave before Thursday. Is it Bayreuth, Wagner, the *Rhine Daughters* or the *Valkyrie* that make me anchor here, despite the fair blandishments of Paris?

O. F.

JAMES HUNEKER.

**Sherwood's Class at Chautauqua.**—Miss Lizzie Priest, of St. Louis, formerly well known for her piano recitals in Steinway Hall, New York, and Mr. Morrow, of Pittsburgh, Pa., are recent accessions to Mr. Sherwood's class at Chautauqua.

**Sieveking.**—Sieveking, who has been called the "Mephisto of the Piano," excites the greatest wonder by his marvelous playing of a scale in tenths with one hand. He wears a No. 8 1/2 glove, yet his reach is one-fifth over an octave—from C to G—and by his mastery and understanding of pedals he draws from the piano an extraordinary singing and mellow tone.

**Marix Loewensohn Coming.**—Marix Loewensohn, the cellist virtuoso, begins his American tour in November under the direction of Rudolph Aronson. The artist comes fresh from a series of triumphant receptions in Europe, where his playing has delighted large and discriminate audiences. He played on July 9 by special request before the members of the royal family at Kensington Palace, London. The Princess Louise, Marchioness of Lorne, who is herself a cellist of no mean order, was enthusiastic in praise of Loewensohn's performance. The 'cello upon which Loewensohn played was also a subject of admiration, being a noble instrument which was once the property of Loewensohn's tutor, the great 'cellist, Van Heyden, head professor of the Brussels Conservatory.

## BOSTON MUSIC NOTES.

AUGUST 8, 1896.

**A**N informal and impromptu concert was given one evening during the week at a church in Lynn, which was greatly enjoyed by those who participated in it. There are quite a number of musical people located at Beach Bluff this summer, who take every opportunity of having a "musical evening" whenever one can be arranged. The affair of Tuesday evening was under the special direction of Mr. Frank O. Nash, who was ably assisted by Mrs. Walter Raymond, Miss Clara Lewis and Mr. John D. Shepard. Those present were Mrs. H. O. Stone, Mr. and Mrs. H. O. Stone, Jr., Chicago; Mr. and Mrs. John Shepard, Boston; Mr. Walter Raymond, and Mr. Walter Bubier. The party drove over from Beach Bluff about 8 o'clock to the church, which boasts a particularly fine organ. Mr. Nash played several selections, after which came solos, duets and trios by Mrs. Raymond, Miss Clara Lewis and Mr. J. D. Shepard, an hour and a half passing only too quickly. The voices are all exceptionally good ones. Mrs. Raymond is well known for the church and concert work she did before her marriage. Miss Lewis has a pure contralto voice of remarkably rich quality that appeals direct to the heart of the listener. Her voice has been well trained by good teachers, and the young lady is sure to be heard of in public one of these days. At present she sings in the Unitarian church at Medford, and devotes her time to her art, being most ambitious to gain a place in the front rank. Mr. Shepard is tenor of the Unitarian church in Jamaica Plain, where Mr. Nash is the organist.

Mr. S. Kronberg is still singing at Bass Point with great success. He receives two or three encores after every song. He is daily in receipt of a number of songs for the prizes which he offered, and it is a part of the daily routine to try each one carefully to see whether it meets his requirements.

Mr. Carl Sobeski gave one of his song recitals of popular classics at the Prescott House Casino, Lynn, on Friday evening, July 31. As usual whenever he sings the Two Grenadiers and his own Boat Song he had encore after encore, the audience insisting upon a repetition.

The board of trade at Cottage City gave a reception to the faculty and students of the Martha's Vineyard Summer Institute August 6. During the evening President Mowry of the institute announced that the prize for the best essay on teaching music in public schools was won by Miss Louise E. Shumway, of Worcester. There were 100 essays in competition.

## THE WORCESTER MUSIC FESTIVAL.

The management of the Music Association is receiving much flattering commendation for its work thus far performed in arranging for its thirty-ninth annual festival. All arrangements are not yet complete, but the music is for the most part announced, and all but one of the artists engaged.

The Messiah, which opens the festival on Tuesday evening, September 22, is the only sacred oratorio of the week, and the question of its position has been very much discussed, but the management believe that the true festival idea is preserved by placing The Messiah in the first concert, and the arrangement of the program shows every opportunity for steady increase in enthusiasm during the week. The soprano part in this oratorio is yet to be announced, but that it will be an adequate and attractive artist goes without saying. William Rieger is to be the tenor, Dr. Carl Dufft the basso, and Mrs. Carl Alves the contralto. These three singers are well chosen for oratorio work.

The Wednesday afternoon performance will be the first symphony concert of the week. The symphony has not yet been announced, but that it will be a novelty is assured. There will be one or two other large numbers, and the second part will be devoted to a complete performance of Eve, Massenet's beautiful cantata, for which the soloists seem most fortunately placed. Mme. Blanche Stone-Barton,

soprano, will sing the title rôle, Max Heinrich that of *Adam*, and J. C. Bartlett, whose artistic work last season will be remembered, is again to sing the part of the *Narrator*.

Wednesday evening will be devoted to a performance of Sir Arthur Sullivan's Golden Legend, with a cast that has never been approached in America. Mme. Lillian Nordica, soprano; Mrs. Katherine Bloodgood, contralto; Evan Williams, the new oratorio tenor, and Mr. Campanari, backed by the magnificent chorus of the organization, assure a performance which will be long remembered.

Thursday afternoon introduces, among other soloists, Barron Berthold, the tenor, with the Prize song from Die Meistersinger, and the latter part of the concert will be devoted to excerpts from Rubinstein's Tower of Babel, which have not been performed at the festival since 1884.

Thursday evening, the usual artists' night, will introduce Mme. Nordica, Mrs. Alves, Evan Williams and Campanari, the two Schueckers, the great harpists, and Mr. Kneisel in a concerto which has never been played in Worcester, and will end with Rossini's Stabat Mater, which has not had a festival performance for eight or nine years, and in which Mme. Nordica has created the greatest enthusiasm wherever she has been heard. In fact, her appearances in this work at sacred concerts of the Metropolitan Opera Company last season attracted the largest audiences ever known in history.

Friday afternoon will be the last symphony concert of the week, presenting Mme. Nordica in a magnificent program, the concert beginning with Beethoven's Eroica symphony, which has not been heard in Worcester for twenty years. The Boston band has made its New York reputation on the wonderfully virile and sterling performances of this work, and it seems very fitting to open this concert with it.

Friday evening, the seventh concert, is given up to Arminius, Bruch's secular oratorio, with a cast including Carlotta Desvignes, whose great success last year is fresh in everyone's mind; Barron Berthold as *Siegfried*, and Max Heinrich in the title rôle. While there are many orchestral numbers not yet decided upon, the festival patrons may rest assured of two important points, that the single numbers will include as many orchestral novelties as can possibly be put into the program at their command, but at the same time the concerts will be kept within a limit which will allow comfortable periods between the afternoon and evening performances.—*Worcester Gazette*.

## The Virgil Recitals.

THE first of the series of ten recitals to be given during the summer course at the Virgil Piano School took place on Tuesday evening, August 4. Miss Bessie Benson and Miss Margherita Pagano, pupils of Miss Mary Louise Burke, played the entire program. The work of these little girls was a surprise and delight to the large number of teachers and pupils present.

Miss Bessie Benson is a decidedly musical girl, who shades and phrases with genuine taste. She has a touch of pleasing quality, and as the result of six months' study shows the graceful, fluent technic that characterizes the playing of the Virgil pupils.

Miss Margherita Pagano plays with accuracy and ease, and with a touch of warmth suggesting her Italian nature.

The program was played entirely from memory, every number being given with a degree of finish that gave evidence of careful and thorough training.

The selections for two pianos were excellent, the ensemble in the Solfegietto being absolutely perfect. Below is the program:

|                             |                         |
|-----------------------------|-------------------------|
| Prelude, E major.....       | Bach                    |
| Mazurka, op. 68, No. 2..... | Chopin                  |
| On the Meadow.....          | Schytte                 |
| Tarantelle.....             | Miss Bessie Benson.     |
| Exhilaration.....           | Heller                  |
| Water Sprites.....          | *                       |
| The Skylark.....            | Tchaikowsky             |
|                             | Miss Margherita Pagano. |

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Arpeggios, rate of velocity, 640 notes per minute, Virgil method.  
Etude, op. 120, No. 5, rate of velocity, 376 notes per minute.....Duvernoy.  
Solfegietto.....Bach

(For two pianos.)  
Miss Bessie and Miss Margherita.

Major scale and melodic and harmonic minor scales of C, rate of velocity, 704 notes per minute, Virgil method.

Aveu.....Schumann  
L'Amazzone.....Goldbeck

\* Scherzo (first time).  
The Nightingale.....Kullak

Ballet Dance.....Ravina  
Miss Margherita Pagano.

\* Valse Arabesque (first time).  
Forest Elves.....Schytte

Pendant la Mazurka.....Wach  
Miss Bessie Benson.

\* NOTE.—The two numbers marked by asterisks were performed, first on the clavier and repeated on the piano. Miss Margherita and Miss Bessie had never played these pieces on the piano and had never heard them played. They went to the piano with them for the first time before the audience. This illustrated how well pupils can learn and memorize pieces at the clavier without tone.

The second recital, on Thursday evening, was given by Miss Florence Ferguson, assisted by Mrs. D. R. Burr, contralto.

Miss Ferguson is one of Mrs. Virgil's troupe of talented pupil pianists, and her winning personality and refined, graceful style are well known to frequenters of the Virgil recitals. Last season she played a number of recitals in New York, Brooklyn, Philadelphia and other cities, meeting with cordial interest and approbation.

On Thursday evening Miss Ferguson's playing showed much improvement. Her touch, always pleasing, is now firmer and more varied, and the resultant tone discriminating and evenly balanced. Her technic is surer and more fluent, and in passages requiring velocity combined with extreme delicacy it revealed a marked increase of skill and finish. On the other hand it still lacks in decision and power. Though her playing is not without a certain degree of strength it seems inadequate when her music demands breadth, ruggedness or passion. Perhaps this is a technical deficiency, perhaps the result of temperament—time will show.

Mrs. Burr contributed much to the enjoyment of the evening and was warmly received.

The program was:

Toccata.....Paradies

Sonate, op. 10, No. 1, adagio molto.....Beethoven

Impromptu, op. 51.....Chopin

Miss Florence Ferguson.

The Lily.....Raif

My Little Love.....C. B. Hawley

Menuetto Scherzoso.....Emil Liebling

Lieberstrasse.....Liszt

Air de Ballet.....Chaminade

Miss Florence Ferguson.

A Norwegian Song.....Henri Loge

Mrs. D. R. Burr.

Scherzo, E major.....Chopin

Miss Florence Ferguson.

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**Empire Theatre Operatic School.**

WHAT promises to be the most important enterprise connected with operatic art and the development of singers desiring an operatic career will be launched this fall by Mr. Nelson Wheatcroft's successful and famous Empire Theatre Dramatic School, *i. e.*, a department of the school devoted to operatic acting.

In all the great art centres of the Old World such schools exist, but in this country an aspirant for operatic honors is obliged to enter a chorus, or lacking experience attempts too much and thus makes a false start. Mr. Wheatcroft has had this department in contemplation for some time past and only delayed its establishment until he could secure what he considered the right artist for his principal instructor. Having contracted last year for the services of the well-known operatic tenor Mr. Edwin W. Hoff for the position, the latter gentleman departed for Europe and has been perfecting his knowledge for the purpose under the celebrated teacher of voice production Signor G. Sbriglia, of Paris, and M. Giraudet, the famous Delsarte disciple and professeur de geste and mise en-scène at the world renowned Paris Conservatoire. M. Giraudet extended to Mr. Hoff the invitation to attend his classes at the Conservatoire and thus enable him to see the practical workings of an institution that has turned out the world's most eminent artists.

The benefit of Mr. Hoff's observation and study of M. Giraudet's teaching and methods, added to his years of practical experience on the operatic stage, eminently fit him for the most important post to which he has been assigned by Mr. Wheatcroft.

The methods of the Paris professors will be followed closely and the best results are confidently expected. As in the Conservatoire and private rooms of the famous M. Giraudet, the class rooms of the Empire Theatre Operatic School will be arranged with practical stage and its attendant setting. In fact there will be a tasteful reproduction of a small theatre, especially selected for fine acoustic properties and roominess, furnished with a Chickering grand piano. The accompaniments will be played by a thoroughly competent artist. In fact, every department of the new school will be conducted on the highest lines of dignified art.

**THE ADVANTAGES OF THE SCHOOL.**

There has always been great difficulty in gaining experience in acting, for the aspirant and managers are loath to experiment with beginners; consequently the novice is forced to accept a chorus position with the hope of rising, which hope, alas! is seldom realized for want of opportunity. As hope disappears, so perishes ambition, and the natural result is indifference and pitiable contentment with the subordinate position. How many really grand voices are worn out in a chorus the world will never know. This school aims to correct this state of things, and hereafter students of real ability are sure to be properly equipped, not only vocally but dramatically, for their career.

The establishment of the school has met the most enthusiastic indorsement of the various operatic managers to whom the project has been mentioned, and talented pupils can be placed in proper positions direct from their studies.

Mr. Chas. Frohman shows his appreciation by placing all of his theatres at the disposal of the school, *viz.*, the Empire, Knickerbocker, Garrick and Garden for the public performances and dress rehearsals.

BOSTON MUSEUM, BOSTON, Mass., July 27, 1896.

Mr. Nelson Wheatcroft:

DEAR SIR—We most heartily indorse your project of establishing a school for training for the operatic stage. As managers of attractions of more or less musical nature, we have so often encountered difficulty in securing good actors who can sing, or good singers who can act, and as our business interests are largely centred in the city of Boston, we would like with your consent to donate a scholarship to be competed for among students of various musical colleges of this city who may be desirous of adopting the operatic stage as a profession.

Yours truly,

RICH & HARRIS, FIELDS & FROHMAN.

BROADWAY THEATRE, NEW YORK CITY, July 21, 1896.

Mr. Nelson Wheatcroft:

MY DEAR SIR—Your proposed school for operatic training has my cordial indorsement, as have the chief instructors. Mr. Victor Har-

**The Great Pianist and Teacher,**

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(Summer Season, July and August, 1896, at Chautauqua

Assembly, CHAUTAUQUA, N. Y.)

This is, of course, an eminent musician and a fine teacher. I extend to you my hearty congratulations on your engagement of Mr. Edwin Hoff. He is a thoroughly fine artist and gentleman.

Yours very truly, DE WOLF HOPPER.

CASINO, NEW YORK, July 24, 1896.

DEAR MR. WHEATCROFT—Just to say that we thank you for your proposition of a school of operatic training. With the country given so much to musical effort something of the sort has long been a necessity to ease the labor of managers running to the employment of native singers.

Be sure to advise us of the date of your first exhibition.

Yours truly, CANARY & LEDERER.

1408 BROADWAY, NEW YORK, July 24, 1896.

Mr. Nelson Wheatcroft:

DEAR SIR—Your circular in regard to establishing a school of operatic training received. I indorse the same heartily and think such a school would be of great value to all operatic managers, as so few singers know how to act, and I am fully aware that singer without the art of acting is not of much use to a manager.

I consider that comic opera would be much more popular if we had singers that were capable of acting their rôles as well as singing them.

I wish you every success in your new departure.

Yours very truly, P. C. WHITNEY.

The school has been tendered the use of the scenery of the New York theatres to render the presentations thoroughly adequate.

The repertory of operas to be studied will be selected from those that will be of most practical use to pupils entering upon a professional career.

Special matinées will be given in addition to the usual series of exhibitions of the dramatic class.

The students in the operatic class will have the inestimable advantage of participating in the regular exercises and representations of the dramatic class, thus enabling them to learn all branches of stage art.

An extensive wardrobe is available and special costumes are supplied by well-known costumers.

The regular term of the operatic class will be of the same duration as the dramatic classes—six months.

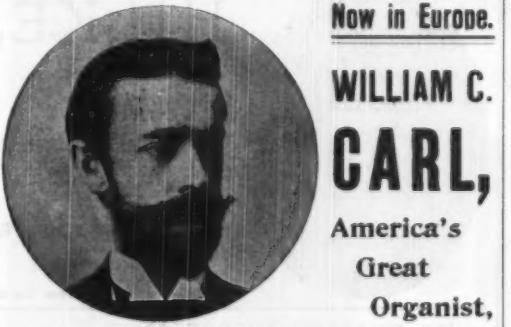
The class will be limited to twenty pupils who must pass examination before acceptance. In addition to the requirements of the dramatic class examinations the pupils must have good voices, at least a moderate knowledge of music, and they must realize the seriousness of the study and enter with the determination to work in harmony with their instructors and each other.

Mr. Edwin W. Hoff, the instructor of the operatic school, was born in Baltimore, and made his début under the tuition of the famous Caroline Richings-Bernard in the opera of *Martha*; shortly after this début he was engaged by Col. John A. McCaull, and was leading tenor of his company for four years. From the McCaull Company Mr. Hoff went to the Bostonians, with whom he sang for seven years, creating a number of important rôles, including the title rôle in famous *Robin Hood*. After, under Abbey, Schoeffel & Grau, Mr. Hoff accepted Mr. Wheatcroft's proposition, and made a protracted visit to Europe to perfect himself for the position. Mr. Hoff has a répertoire of at least seventy-five grand and comic operas, and his long experience and acknowledged ability as an actor and singer eminently fit him for the post to which he is called.

Mr. Hoff has made voice production an especial study, and has been pronounced by his teacher, M. Sbriglia, of Paris (the teacher of Jean de Reszke, Plançon, Nordica and other famous artists), to be thoroughly equipped to produce and train the voice. He is in sympathetic touch with all of the best operatic managers, and will thus be able to assist worthy pupils to positions for which they may become qualified.

**Tschalkowsky.**—A statue of Tschalkowsky has been ordered from the sculptor Beklemishev, of St. Petersburg. It will be placed in the new conservatory alongside the statues of Rubinstein, Glinka and other Russian composers.

**Welmar.**—Hermine Fink, the present wife of Eugen d'Albert, was sued by the Weimar management for breach of contract; damages, 5,000 marks. The tribunal of the Bühnenverein, to which the question was referred, declared the lady innocent.



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was received, and M. Guilmant was very much affected by it, as they had been together at La Trinité for twenty-five years, and naturally there was a strong bond of friendship. M. Salomé was only ill for about ten days, and his sudden death was a surprise to all, and greatly regretted by everyone. He had much talent and was an artist of high rank. M. Salomé was of a retiring disposition, but with a most amiable and attractive manner that made one feel at once that he was their friend.

His funeral was held at St. Germain, in the Eglise Paroissiale, on Wednesday, July 22. Mr. Guilmant played the grand organ, choosing for the selections: First, prelude in E minor, J. S. Bach, and second, the Absoute, by M. Salomé.

M. Caron sang his Pie Jesu, and his cantabile for violin was also played.

The choir of La Trinité rendered the music under the direction of M. Planchet (the maître de chapelle).

I know that M. Salomé's death will be much regretted in America, where his music has found much favor and is frequently performed.

And now, after a visit of two weeks with M. Guilmant and his family, I leave for Switzerland, to return for a few days on my way home. Mr. Guilmant goes to Bayreuth to attend two of the series of the Trilogy, of which he is a devotee and ardent admirer. One of the pleasures of a visit at Meudon is to hear him perform on the piano the works of Wagner, which he frequently does after dinner. His conception of Wagner's music is marvelous, and one could listen for hours to his playing of the Nibelungen King, Tristan and Parsifal.

A visit at Meudon would not be complete without M. Bleriot, the brother-in-law of M. Guilmant, who lives nearby, and is now retired from business.

WILLIAM C. CARL.

MEUDON, France, July 29, 1896.

### Strange Musical Fancies.

"It really is a curious case," said one of the piccolo players of a Coney Island band. It struck the *Times* man that the voice of the story teller assorted to his instrument, it was so sharp, shrill, and staccato.

"It did not come on him at once—only gradually," continued the speaker.

The *Times* man ventured to remark that it might be, as far as an unknown personage went, a result of "too much beer."

"That may be," said the piccolo player thoughtfully, "but in studying the musical temperament you must have noticed that there are some instruments which absolutely refuse to be played—that is to say, with feeling or sentiment—without beer. I may be, as a piccolo performer, a teetotaller, but if I played the violoncello I should be forced to drink beer. That brings out the tone color. An orchestra of water drinkers would be as thin as that fluid. They might play funeral marches, but not the Chopin one, on water; for that would be as chilly as ice; but they would utterly fail if they tried a waltz or dance music. 'Gentlemen,' said one of the best orchestra leaders I know of, when we were rehearsing Liszt, 'this is entirely too mechanical. You are working like wound up clocks. We will try two glasses of beer each, and I know there will be a loosening of the springs.' And we did, he standing treat, and The Hungarian Fantasy, after the beer, just had the proper swing, reel, and go to it. It was immense. You see, instrumentalists have their peculiarities. It is an all-absorbing profession."

"With beer?" queried the *Times* man, as he bid the waiter bring two fresh glasses.

"I accept the interruption," quietly remarked the piccolo, "but let me give you some cases in point. There was Kalatchew—and very superior flute player was he. You have heard him, and how well he worked up the flute solo in William Tell—every note clean, fluent, and

limpidly precise. Now that man assured me he never could play well unless he saw a mouse on his instrument, just at the embouchure, and then that mouse invariably flourished the tip end of his tail through the last hole. Once, Kalatchew declared, he nipped the tail of that wiggling mouse under one of the keys—at that very instant his flute split in two.

"You didn't know Ketels; he was a Belgian. Poor fellow! He never had a chance, but he was the greatest double bass player I ever heard. He would handle the huge monstrosity as if it were a dancing master's kit, and he would draw out sounds which were perfect, deep, grave, or playful and enticing, as the case might be. And yet Ketels never got to be a soloist, but kept drudging in the orchestra. He was very eccentric. I have heard him complimented at times by real musical critics, and Ketels would say 'Nonsense! I am not playing. It's the dog,' and he would go on telling about the dog, and how there was the soul of a yellow dog that haunted his double bass, and then he would play a most eccentric thing, a curious melody of his, and every now and then you would hear the whine of a dog in the composition—a kind of plaintive yelp. Old Ketels finally died, and his double bass was sold, and as it wanted repairing it was sent to Gemünder. When he opened it, taking off the upper and lower shell, as if it were a great turtle, there, sure enough, inside were a few bones and a little bit of hide with yellow hair on it; and somebody who examined these relics said, sure enough, that they had once formed a portion of a dog's anatomy."

"And how could you account for that?" inquired the *Times* man.

"Oh, easily enough. The double bass was very old, and had not been repaired for seventy-five years. The last man that fixed it before it had been put together must have had a dog in his workroom or a puppy, say, and the dog went to sleep on what he thought was a comfortable box. The old repairer never noticed the animal, but just glued the top on, and there was the dog in his coffin, and so Ketels was by no means in error. Anyhow, I knew the man who owns that double bass now and it is to-day a very commonplace instrument—good only for firewood. Whether it would improve were another dog put into it now I don't know, but it might."

"Did you happen to know Goffinet?" continued the piccolo player. "No, you couldn't. That was before your time. Yes, Goffinet drank hard—not beer, but absinthe. He came out here with a French opera company during the civil war, and there was no place for a first violinist, so, with bad habits, he starved—and what did he do? He enlisted in a New York regiment, but he could not take his fiddle with him, which was a Cremonese one but he bought one or found one down South—a common nigger fiddle. But Goffinet was a player, and if there were strings and a hoe handle he could make it sound. In camp he was the delight of the boys, but he used to swear at the fiddle, it was so poor."

"Once he was fiddling in camp of an evening, when a rebel sharpshooter from away far off spotted Goffinet and fired at him. 'Ping' came the ball, took the fiddle at the one side and came out of the other with a clean hole and a big splinter, just raking it, the ball finally lodging in Goffinet's breast. If it hadn't been for that nigger fiddle Goffinet would have been a dead man. That sobered old Goff, and he became decent after that. He gives music lessons to day, and plays the organ in a church in Baltimore, and sometimes he has a job in arranging a score. But the fiddle—that's the queer thing. He sent the old broken concern, just a wreck, to a repairer, with instructions, and the money too, to put it in tip-top order. When that fiddle came back it was a perfect instrument, and if you could hear Goffinet play on it to-day you would go into ecstasies. He just worships that fiddle, and \$1,000 would not buy it."

"How do you know it is the same fiddle?" asked the skeptical *Times* man.

"Nobody could fool Goffinet, for there are the bullet holes through it. But what was the story we began with? Oh, yes; it was about Schmaltz. He is the helicon'tuba player. That is that mammoth brass wind instrument a man has to get inside of in order to blow it. The twist of it goes round the instrumentalist's neck like a cravat. They have to make it that way. Well, Schmaltz is a good player, only this—the helicon tuba is getting to be too much for him. He is kind of conceiting that he is all the time in the coils of a bon constrictor, and that some time or other the tuba is going to close down on his neck and strangle him. Of course, for the production of certain notes, he has to use a great deal of muscular strength, and so gets red in the face, and his eyes pop out. Then you may see him glancing nervously at the infernal big brass noose around his neck, dreading, as it were, the fearful embrace of the brazen serpent. He believes his life is in peril. Maybe it is only an idea of his, but nothing in the world would ever induce me to play such a murderous-looking instrument. It would be tempting Providence. And, strangely enough, here comes Schmaltz himself. Have a glass of beer with us, Schmaltz?"

Herr Schmaltz joined us, and Herr Schmaltz took his beer quietly, solemnly, and said very little, but what he did say was rational and commonplace.

Just then "tingle-tingle" went the little bell which called together the orchestra, and the piccolo, bidding the *Times* man a hurried adieu, left.

"Dem piggolos," said Herr Schmaltz, reflectively, "is curos fellows—dey bloze so hart dat all dere prains gets blowed away. Don' you never beliefs hallef vat a piggolo dell you; moseley dey is uebergeschnapt. Der piggolo muzic makes a hole in der prains. Now, mind vot I dells you, once, already."

### Fritz Giese Dead.

M R. FRITZ GIESE, the celebrated violoncellist, died at his home, No. 27 Cumberland street, Boston, Wednesday. He was an accomplished musician, and was for many years a member of the Boston Symphony Orchestra. The funeral took place Friday.

Fritz Giese was born at The Hague, Holland, in 1859. He was, therefore, only thirty-seven years old when he died, though he looked much older. At the early age of four he began to study the 'cello, under the able instruction of his father, who is now seventy-five years of age, and is still a hale and hearty resident of The Hague, and though no longer active as a soloist is still a teacher. Fritz Giese studied under the patronage of the King of Holland, and at the early age of ten he played the second concerto of Romberg in public remarkably well. When he was about fifteen years old he graduated from the conservatory at The Hague, where his father was engaged as a teacher. In 1876-7 we find him in Paris studying under Jacquard and Vieuxtemps. While there he played in a quartet with Ysaye, Benjamin Godard and Lefebvre, under the leadership of Vieuxtemps, at the latter's house. Vieuxtemps used to use an old broken violin bow for a baton, and Giese was fond of telling his scholars how Vieuxtemps occasionally used this to hit Lefebvre over the knuckles.

Giese is said to have studied nine hours every day when he was first in Paris, and in consequence broke down with nervous prostration. But when he recovered five hours a day were his usual measure. From Paris he went to Dresden, where he studied a short while under Grutzmacher. He began his professional career as a solo 'cellist at the Gothenburg Symphony Orchestra when nineteen years of age, and later visited all the principal cities of Northern Europe, played before crowded houses and enthusiastic audiences, and it was during this eventful trip that the King of the Netherlands appointed him soloist to His Majesty. In 1879 Mr. Giese came to America, and

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BERLIN, June 1896. [Translation.]

Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on. CARL HALIR,  
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was, until 1882, solo 'cellist of the Mendelssohn Quintet Club. In 1881 he went to Australia with this club.

While with the quintet he met Miss Cora Miller, now Mrs. Giese, who had joined the club in 1880, and who went with them to Australia. They were married in 1883. Miss Miller was born in Rochester, N. Y., and comes of an old New England family. In the spring of 1883 they went to Europe, and on their return Mr. Giese traveled with Madame Christine Nilsson for a season, and he thought her the greatest singer that ever lived. Then he accepted the position of solo 'cellist with the Boston Symphony Orchestra, with whom he remained until 1889. Shortly after that he traveled through the country with the Listemann Concert Company. Of late years he had been connected with the May Festival Orchestra, and last season with the Boston String Quartet, and his masterly work with the latter still lives in the memories of the fortunate ones who heard him then. Three years ago he went home to Holland for a visit, and on his return he seriously considered the question of settling permanently in New York. But he had learned to look upon Boston as his home and was loth to leave it. This spring he was taken sick, though not seriously, and he was up and around until three weeks ago, when he took to his bed, his complaint being enlargement of the liver.

#### M. T. N. A.

FOR my part, I was heartily sorry to hear such meagre accounts of the dear old Music Teachers' National Association this year. The association has certainly been running down of late, and no longer can boast of the importance it formerly possessed. This is a pity, and indicates bad management somewhere. The State associations have doubtless drawn much of its life blood from it, but, nevertheless, the Music Teachers' National Association could have maintained its supremacy had the right elements been brought together.

It is a mistake to have the meetings take place in large cities in the month of July, when the weather is hot enough to kill one, and in fact does kill a good many people. If we must have the Music Teachers' National Association meeting in July, then let it be in such a place as Saratoga, where there are breeze and freshness, and a lovely country to gladden the eye.

Now, the meeting we had there was an ideal one, as far as locality was concerned, and it is a thousand pities it was not chosen again for next year instead of New York. How delightful it was to sit on or walk up and down the broad piazza of Congress Hall Hotel in Saratoga, and how reviving to stroll about the park where the springs are in the evening or ride by trolley to the beautiful little lake, 4 miles distant through woods and fields! That was a real treat for us poor city bound people. The Saratoga M. T. N. A. meeting was such a small one that I wish the place of meeting next year could be reconsidered and changed to Saratoga. Or if it takes place in New York why not arrange to have it at Brighton Beach? There is a hotel there, and a concert hall close by, where Seidl's concerts take place. It would be well for the convention just to adjourn to those concerts in the evening and would save all the bother of arranging concerts that would not be half so good. Many of the members have never heard Seidl's orchestra or seen him conduct. The other concerts of the M. T. N. A. could take place as usual—in the day time. All the people who come from the West would greatly enjoy the three days of ocean and bath-

ing they could have at Brighton, and what charming promenades we could have after the concerts on the esplanade there! The hotel is very near the water and it is most gay and festive there by night. Probably we could get the hall for our day performance or else the ballroom in the hotel.

Let us have something different at our next meeting, to put new life blood into the association, and I recommend the above. May anticipations of Brighton brighten our pathway! (N. B.—This is a pun.)

The great trouble with the Music Teachers' National Association lies in the indiscriminate arrangement of the programs, and the meetings of the national are too much on a par with those of the State associations. It is a very good thing for unknown musicians to try their wings and soar into prominence at the State associations, and that is their proper place. But the national ought to be a beacon which should attract the whole country, and it should fairly blaze with the best we have in musical art. How can the best artists be expected to take a long journey to listen to second or third rate players? And if the best artists don't go, where is the prestige of the meetings? We had no difficulty in getting large audiences together at Chicago and Detroit, when we had Theodore Thomas and his orchestra, and soloists like Mesdames Carreto and Bloomfield Zeisler.

It would have been better had Mr. Thomas been allowed one evening for one of his matchless programs of foreign composers, instead of devoting all three evenings to American composers. It is admitted one can have too much even of "a good thing," and, with all due respect to our native talent, our American composers are, in general, uninteresting. I am sorry to have to say this, but it comes from conviction, and I am sure every American composer thinks it of most other American composers. There may be exceptions, but of imagination and originality in music we have little in our beloved country. Aspiration is not inspiration, unfortunately.

Where is the Edgar Poe of music? It is, perhaps, Edgar Poe himself, whose lines are *all* music. Chopin is his true counterpart, but Chopin was a Pole. I want to hear an American musical composition as striking, as imaginative, as original, as strange and as beautiful as The Raven, which is probably the most celebrated poem in the English language. My stars, what a work of art that is! If such a musical composition appears no doubt it will be appreciated.

"Genius is the sun, and all the world sees it," said Elwell, but I shan't stop to say who Elwell is.

In the meanwhile I hope the program committee of the Music Teachers' National Association for next year will "brace right up" and give us programs which show some thought and some judgment. Let us have a piano recital from Joseffy, for instance, that master of masters. Then we might learn something. I am sure his playing is always a lesson to me.

Unknown mediocrities will not "draw," and they are not only bad art, but bad business. People *will* have their money's worth, or they *will* keep their gold. We don't want free silver.

AMY FAY.

WANTED—An experienced musical lady, who can act as secretary and manager to a musical artist during the coming season. Must have practical knowledge of musical affairs generally, and be able to give personal attention to business affairs. In fact, must be a business woman competent to interview business men and negotiate with them. Address, "Business," care of this paper, with reference and past record.

#### Music in Baltimore.

BALTIMORE, August 5, 1895.

THE usual summer quiet has taken full possession of this city. Even the attractive and successful entertainments in Music Hall, the result of Mr. Strakosch's enterprise, are a thing of the past, and the public has settled down to a full enjoyment of the vacation and rest that this season of the year suggests, only to be the better prepared for the coming season's attractions.

None of the musical organizations have as yet made any special announcements of the coming season's programs, but I am informed that a number of novelties have been decided upon.

For our orchestral entertainment we are not promised anything as yet beyond that which the visiting orchestras will offer. The suggestion offered in my recent letter relative to a permanent orchestra seems to meet with general approval, but I know of no direct effort being made toward effecting such an organization.

From present indications the orchestra for the proposed music festival will be made up of musicians from New York, aided by some of our best local orchestral players. I cannot say that I think this the most desirable plan, but unless an effort to organize a first-class orchestra is made there will be no other available material to command.

We need a permanent orchestra, and we must offer it ample opportunity to fill all the important engagements, and it should at all times receive the preference over any orchestra from any other city. I may not be in accord on this point with some of the projectors of the contemplated festival, but I hope they may eventually be made to see the matter in its proper light of genuine advantage to the Baltimore musician, and the development of a higher appreciation of the art in this community. It would require the importation of some needed orchestral talent to make such an organization what it should be. This is admitted, but it should not lessen the efforts of those interested in making a permanent orchestra an accomplished fact.

I am told that the necessary guarantee fund for the festival is assured, and that at the proper time a full and complete announcement will be made as to programs, &c. Some weeks since one of our leading "dailies" published an exceedingly well written, instructive and interesting editorial on the great influence the Johns Hopkins University and the Maryland Institute School of Design had respectively exercised as educational factors in this community. It was a matter of comment at the time among some of the supposed friends of the institute that this editorial so studiously avoided any reference to our Conservatory of Music. Some few days thereafter this same daily published in full the report of the trustees of the Peabody Institute, and considerable space was devoted to the publication of plans for the future, but not a word as to what was contemplated toward advancing the musical department, and so far as I could then learn no changes were being considered in the faculty or management of a department that had succeeded in abandoning its orchestral concerts, and has offered no attractions that could at any time last season attract sufficient people to fill half of the concert hall. Probably the trustees realize that the last word had been said in the way of musical attractions they have offered, and relying upon what they have done are willing to rest on their laurels, and will henceforth devote themselves to encouraging the music that their learned and scientific director and provost have discovered in the fowl and insect kingdom.

You will probably recall the treatise of Mr. Hamerik on

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"He made an unmistakable conquest of his audience, which applauded him with immense fervor at the close of the first and second movements, and when the concerto was ended it broke into a perfect frenzy of plaudits. He was stormily recalled seven times."—Boston Herald.

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Martin Sieveking

the Music of the Hen, and what interesting reading was furnished some few years ago on this subject to a much edified musical world. Following on the line of scientific research, Mr. Uhler, the provost of the Peabody Institute, in the Baltimore *Sun* of the 17th inst. throws some light on the subject of the music produced by the mosquito. The habits of this ubiquitous insect are made the subject of some interesting reading, even to a very lucid explanation as to how the music is produced. In this instance, as with Mr. Hamerik, the musical propensities of the insect, as with the chicken, are entirely with the female.

How comforting it is to know that it is music and not the sting that has aroused us from our slumber! How much profanity might have been avoided had this important discovery been made known before! What an opportunity now for ambitious composers of a new school for new thematic material! It is extremely gratifying to know that the fund and liberal endowment of George Peabody have at least attracted to the institute men who, while they may not have satisfied the captious or hypercritical in furnishing Baltimore with as good an orchestra as they think they should have, or attracted sufficiently gifted students to send forth to the musical world as examples of what this rarely endowed conservatory can accomplish—still they will have the satisfaction of knowing that the rare condition and science of these two gifted men have evolved a school of music that will henceforth be known to the world as Hamerik's Chickens and Uhler's Mosquitoes. X. X.

**Sieveking.**—The great Dutch pianist Martinus Sieveking will make his first appearance this season with the Boston Symphony Orchestra on October 21, 23 and 24. He is being rapidly booked throughout the country by his manager, Mr. Victor Thrane.

**Carl Halir.**—Carl Halir, the great German violinist, one of the directors of the Berlin High School of Music, will arrive early in November for a short tour of the United States. Leave of absence was granted him by special order of the German Emperor. During his sojourn here Halir will play on the Stradivarius violin (commonly called the "red Strad") presented to Joachim by the city of London on the occasion of his fiftieth jubilee. Joachim loaned it to his great colleague for his American tour.

**Rosenthal.**—Rosenthal, often called the "Wizard of the Piano," is at present at Interlaken, Switzerland, where he is preparing for his American tournée, which will begin early in November in Carnegie Music Hall. Steinway & Sons shipped one of their grands to Switzerland several months ago, and are now building a small upright to be placed on the Campania, on which Rosenthal will practice while crossing the Atlantic. At his first concert Rosenthal will play three concertos with orchestra.

**The Abbey Divorce Case.**—The suit for divorce brought by Mrs. Abbey against her husband, Henry E. Abbey, the theatrical manager, particulars of which will be found in another column, was before Justice Smyth in Part I. of the Supreme Court, in this city, yesterday. A motion for a postponement was argued, and if it is granted Mr. Abbey will sail for Europe with Mr. Maurice Grau on the Augusta Victoria to-day.

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## OPERA IN NEW YORK.

**M** R. MAURICE GRAU, now the impresario of Covent Garden as well as the Metropolitan Opera House of New York, arrived in this city Friday, August 7, on the Augusta Victoria, and leaves to-morrow on the same steamer, to be absent in Europe until the first week in November, when he returns with the company. The season at the Metropolitan will commence on November 16, and last, as usual, for thirteen weeks.

On Saturday last a meeting of the directors of the corporation of Abbey, Schoeffel & Grau, Limited, was held at the Metropolitan Opera House, on which occasion there were present Wm. Steinway, Mr. Robert Dunlap, Mr. Edward Lauterbach, Mr. Henry E. Abbey, Mr. John Schoeffel and Mr. Maurice Grau. These gentlemen constitute a majority of the board of directors, and to them Mr. Grau submitted all of his contracts, together with his general plans for the coming season, which were ratified by the directors.

Mr. Grau gave to the press the following statement or general outline of his plans, which embraces all that he had to say concerning the coming season during his short stay in New York:

"Mme. Eames will return after her year's absence," Mr. Grau said, "and the company will be practically the same as it was last year, with Melba, Calvé and Nordica. The latter is not yet under contract, but is practically sure to return. The other sopranos are Sophie Trautman, Marie Engel, Bauermeister and Marie Ballina, a young Italian soprano. The contraltos will again be Mantelli, Oltzka and another yet to be engaged. Mme. Bremma does not return. The tenors will be Jean de Reszké, Goquy, Cremonini, Daubigny and Thomas Salignas, a young Frenchman who has recently been singing at Rheiems. Neither Lubert, Russitano nor Mauguire is to come back.

The new baritone will be David Bispham, an American who has been very successful in London, and the others are Ancona, Campanari and de Vries. The bassos will be Edouard de Reszké, Plangon, Castelmary and Arimondi. Others of the subordinate singers are to return. The conductors will be Anton Seidl, Luigi Mancinelli and Signor Bevignani. Mr. Seidl will conduct all the Wagner operas to be given in German, and these will be Tristan and Isolde, Lohengrin, Die Walküre, and Siegfried. The Wagner operas to be conducted by Signor Mancinelli are Tannhäuser in French and Die Meistersinger in Italian.

In Tannhäuser Mme. Eames will sing Elizabeth for the first time in this country. In Die Walküre she will sing Sieglinde in German with Jean and Edouard de Reszké and David Bispham, while Mme. Nordica will be the Brünnhilde. In Siegfried the two de Reszkés and Mr. Bispham will sing, with Mme. Melba as Brünnhilde and The Forest Bird. All of these performances are new here, and it is only fair to say that such a cast, with Mr. Seidl as conductor, could not be duplicated at any other theater in the world.

No novelties are yet announced, although Le Cid may be given with Jean de Reszké and not with Calvé. She has decided not to sing Chimène, and if the opera is produced here it will be with Mme. Nordica. Calvé will, how-

ever, be heard in some new rôles. She will sing Selika in L'Africaine, and Suzanne in Les Noces de Figaro. Mme. Eames will be heard as Valentine in The Huguenots for the first time here, and Calvé is anxious to sing in Hérodiade with Jean de Reszké, who created the tenor rôle in this opera of Massenet's.

"In addition to singing in German in Siegfried, Mme. Melba will be heard as Rosina in Il Barbier di Seviglia, certainly two widely different rôles. Mme. Nordica will also be heard during the season as both of the Brünnhildes. The new dancer for the ballet is Mlle. Martha Irma, who was at the Metropolitan during the last two years of the German opera régime and is now dancing at the Empire in London.

"I shall take control of the Covent Garden season on the 10th of next May, and I hope to give there performances that will compare favorably with regard to star casts (as in the case of The Huguenots) to those given at the Metropolitan Opera House last season.

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At the meeting of Abbey, Schoeffel & Grau on Saturday last arrangements were made and ratified by which Mr. Walter Damrosch will give twelve performances of opera in German by his own company.

Mr. Damrosch, who is this week conducting the music festival at Ocean Grove, has not yet formed any definite plans for the coming season, but he hopes to be able to announce within a short time the engagement of Lilli Lehmann as his leading soprano, as well as the engagement of Frau Kafsky.

## The American Girl and the Piano.

**A** MERICA has for many years been well represented in the conservatories of Europe. In Vienna, Berlin, Brussels, Munich, Paris and Leipsic the American girl is a well-known figure. There she devotes herself to the different branches of the art of music, but it is as a piano pupil that she is best known.

The time that she gives to this pursuit in foreign lands is generally limited to two or three years, a period much too brief for the work she finds to do, for, instead of going abroad for "finishing touches," as she and her friends had fondly imagined, she really goes, in most instances, for the rudimentary work.

Of course there are exceptions; there are pupils who go abroad for study well prepared for the work which they wish to undertake, but, as a rule, the American pupil must descend from the Liszt rhapsodies, the Chopin études and Beethoven sonatas to finger exercises and first principles. It is an undeniable fact, known and commented on by the best foreign masters, that our pupils generally show superficial training, and Europeans find it difficult to reconcile the American ambition to excel in everything with the second-rate piano teaching done in our country.

That we have teachers well qualified to give the very best musical instruction, and that some of our pupils do good, earnest work, no one can deny, but how few these are when compared with the great masses who are accomplishing nothing, yes, worse than nothing!

Hans von Bülow, who was never afraid to express his opinions, often commented on the careless American training, but even he conceded that if the American girl

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could have the musical advantages at home which are to be had in foreign cities she need fear competition with none in the art of piano playing. This opinion has been frequently expressed by many of the noted piano masters, and the question naturally arises, "Why is it that we Americans, who seem to have such a pianistic mania, and who surely are as ambitious as any nation, are so deficient in this particular?"

Anton Rubinstein answered the question in this way: "Americans, are too impatient, too anxious to obtain rapid results, to encourage teachers to do thorough work. They have a saying, 'The more haste, the less speed,' and this saying they illustrate in their musical training."

In his answer Rubinstein does not appear to blame the teachers so much as the public; and many of our teachers who are making a brave struggle to develop the best possibilities of their pupils, and impart a solid musical education, find it very difficult to satisfy their own ideals and the demands of their patrons; they find that the worst obstacle they have to encounter is not always the pupil's own eagerness to do hurried work, but is oftentimes the influences brought to bear by outside advisers and critics.

A pupil may be pursuing the best possible course, and yet, because immediate results do not attend her efforts, ignorant friends discourage her and destroy her interest.

There are very few of our piano teachers who have any standard, except the most superficial, by which to measure progress in piano playing, so how can those who are entirely outside of the profession have the knowledge which would enable them to intelligently criticise a teacher's methods?

Wieck, the teacher of Von Bülow, Krause, Spindler, Merkel and Robert Schumann, used to say, "I have always preferred a gradual, even a slow development, step by step, which often made no apparent progress, but which still proceeded with a certain constancy, and with deliberation, and which was combined with a dreamy sensibility and a musical instinct requiring slow awakening." The wisdom of his method is abundantly shown in the playing of his daughter and pupil, the celebrated Clara Schumann.

But this is not the kind of instruction which meets the demands of the American market; we cannot tolerate a method which accomplishes results almost imperceptibly. We want some quick process of turning out pianists. Our pupils must be able to "show off" from the very beginning. What we want are teachers whose pupils can play difficult sounding pieces with very few lessons, that is our idea of progress, and this is one reason why so many of our American girls astonish foreign masters by playing the most difficult compositions when they are so woefully ignorant of what they are attempting. This has given rise to the saying in musical circles that we Americans study Shakespeare and Milton in the primary room.

The true state of affairs is not realized in our country, although there are many who are not satisfied with the piano playing of the American girl, and some are even bold enough to ask why it is that while so many are

studying the art of piano playing so few attain any proficiency in it.

If American parents could be made to understand the situation they might do much to bring about an era of better things. That they are interested in the musical work of their children is very evident, but it is equally plain to "those behind the scenes" that they unwittingly do much to thwart that which they would gladly aid.

The erroneous belief that almost any teacher can instruct a beginner has much to answer for. This country is flooded with teachers who, having had a few lessons, and apparently knowing more than those who have had none, feel qualified to figure as instructors and receive a liberal patronage.

If the individual who feels himself called to join the ranks of piano teachers chances to be of the male sex, he has only to announce his desire to give lessons and he is dubbed "Professor" at once by the American public.

In Germany, the home of the world's greatest musicians, there are very few "Professors," but in our republican country, where we affect an indifference to titles, the woods are full of them.

These mushroom "Professors" are generally cheap teachers, that is, they charge a lower price for lessons than those who have expended much time and money on their education, but they prove to be the dearest teachers in the end.

If parents could realize this there would be a great reduction in the number of pupils who are finally obliged to spend much time and money in the laborious process of "unlearning," and also of those who, after wasting both time and money in superficial work, "drop their music altogether," because something seems to be amiss.

Such teachers are at any time a most unprofitable investment, but more especially at the very beginning of a pupil's work; it is then, if ever, that careful, systematic training is needed.

The interference of many parents with a teacher's methods is a very great obstacle in the way of the pupil's progress. Whether a teacher is competent or incompetent, this is always disastrous to the pupil's interests.

The best course for parents to pursue is to select a teacher who understands his business, and trust him just as they trust a dentist or any other professional in their employ. As a rule, parents know no more of the requisites of a course of piano training than they do of dentistry, and the sooner they realize this fact the better for all concerned.

It was an American mother who ventured to ask the great Von Bülow not to give her daughter too much technical work. Would that all American mothers could be "set about their business" as promptly as she was! Von Bülow replied, "Madam, if I do not already know enough to instruct your daughter, a person with your musical attainments need not hope to make up for my defects."

Another difficulty which besets the conscientious teacher is that of selecting music which will satisfy his patrons and at the same time come up to his own idea of the needs

of his pupils. If he were allowed to teach only good compositions, the musical standard in his community would be gradually raised and this difficulty abolished, but frequently both parents and pupils are dissatisfied if the teacher does not give "pretty pieces." These so-called "pretty pieces" are usually poor music, and most unprofitable for the development of pupils, but a teacher is not always independent of his patrons and cannot afford to live up to his convictions, so he must consult the taste of those who should really be educated by him.

Our teachers of literature are allowed to select the masterpieces of the best authors for the instruction of their classes, and there would probably be an outcry of indignation if an attempt should be made to introduce the sensational, badly written works of unknown writers. It is only the piano teacher who is expected to build up a solid education on trash.

This is but a very brief description of the musical surroundings of the average American girl. Volumes might be written, if one could go into details, and a stupendous array of facts brought forward to show that, musically speaking, the American girl is more sinned against than sinning. But now I have come to the girl who is fond of telling how she "loves music," who goes into ecstasies over d'Albert and Pachmann, and says she would "just give anything" if she could only play the piano. What does she give? What sacrifice does she offer up on the altar of her ambition?

She takes lessons.

Her piano bills come in with unfailing regularity, and she sits before her piano an hour or two daily, watching the clock while her fingers wander absentmindedly over the keys.

What is she doing?

She is practicing.

She is devoting herself to the art she loves, and she hopes after working two or three years in this way to shine in the bright firmament of pianists.

My dear girl, there is no royal road to success as a pianist! Nothing but thorough, systematic work will ever bring you even as far as the goal of moderately good playing.

You may have the finest piano that money can buy, you may have talent, you may have the great Leschetizky for a teacher, but of what avail are all these things if one thing is lacking unto you, and that is earnestness? Earnestness is the keynote of success. If you have not the capacity for real, genuine, earnest work, and if your surroundings will not enable you to do such work, the best that you can do is to close the lid of your Steinway piano, keep flowers and bric-a-brac upon it; then shall it be "a thing of beauty and a joy forever," then shall your neighbors rise up and call you blessed, then shall the American girl and her piano be a national affliction no longer.

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# MUSICAL INSTRUMENTS

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## No. 858.

NEW YORK, WEDNESDAY, AUGUST 12, 1896.

The London **MUSICAL COURIER** is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of **THE MUSICAL COURIER** of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,  
Union Square, West,  
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## NO REMEDY.

A PIANO dealer in a large New England city—let us say Providence—remarked to us the other day, in referring to a New York piano whose maker had failed: “I sold 800 to 900 of those pianos in the 18 years I did business with that house. All my time and energy were put into pushing that piano and its name; what am I going to do now that it has ceased, and, even if revived, is known to have received a black eye? Where am I in all this?”

In the first place, the Providence dealer must have made a constant and a final good profit on these pianos or he certainly would not have continued to push them. Although he is now considered a good man, commercially and financially, no doubt in the early period of his career he secured many accommodations and some assistance from the New York piano manufacturer, who, on the other hand, would not have helped this dealer out without the expectation of the continued loyalty of the man.

But as to answering “Where am I in all this?” we can only say “Nowhere.” There is no remedy in a case like that. Failure or bankruptcy, like death, puts a stop to all contracts or understandings until the assignees or the heirs have adjusted matters.

The dealer who pushes and advertises a certain or certain brands of pianos takes his chances just as dealers in other lines do. Agencies are even at times peremptorily and brutally changed from old agents to new concerns or other concerns in the same section, and yet we have never heard of one agent ever going to law to recover damages or imaginary damages from the manufacturer. In a very flagrant case out West we asked the agent, who was intensely agitated on account of the removal of the agency, why he did not sue the New York house if he thought, as he said, that he had a good claim. “Well,” said he, “because we are jobbers, have lots of agents ourselves, and do the very same thing.” And we all went out and had some carbonized Adam’s ale.

The Providence man can do nothing except the same thing over with another piano, and if he manages to sell 800 to 900 pianos of another make in 18 years to come and get anywhere near the prices he received for these 800 to 900 he has sold we will consider him very lucky. But he can never change the contradictory and illogical methods of the piano

trade. They will be changed, but the dealer will never do it. He has very little to say just now anyhow, and it does look very much as if his influence will be less and lesser with each year. And that serves him right, too. People who do not conduct their trade on mercantile principles deserve to have just the fate in store for the dealers.

## STENCIL QUESTION.

THE well-known firm of E. A. Green & Son, of Boston and other Massachusetts points, writes:

Kindly let us know if the Harmony piano, New York, is a stencil. Is there a legitimate Harmony piano? If it is a stencil piano who makes it? Is the Harmony piano a stencil? The party who sells them calls them \$600 instruments and sells them for \$400.

We do not care to investigate these stencil matters on the old basis any more, just as we stated as far back as April or before then. There are so many names now used on pianos by manufacturers and dealers that the stencil question assumes an entirely different aspect than it formerly had.

Anybody can now put any name on a piano so long as it constitutes no legal interference. If a dealer can get \$400 for a Harmony or any piano not known as among the established makes he is all O. K. We hope he can manage to get \$500 or \$800 or any sum above, and the more he gets the better. Neither have we the slightest pity for the idiots who will buy pianos in that manner. They ought to pay.

Green & Son can get pianos, too, and put Harmony or Discord or Melody or Humbug or Bryan or McKinley or anything they please on them. If they must meet competition, the best scheme is to put “Green & Son” on the pianos. We are advising dealers to put their own names on now. Hurrah for the stencil! Long may it wave!

## PUT ON TRIAL.

THERE is another great defect in the manner of conducting the retail piano trade, a defect not referred to in our lengthy editorial on “Rehabilitation” last week, and that is the habit of sending instruments out on trial. It is one of the most illegitimate methods of all; contrary to all business principles.

The kind of competition it engenders is of the lowest type, for it no longer brings firm against firm into contention, or floor salesman against floor salesman, but actually puts the outside solicitors into the residences of citizens as representatives of firms to explain what they consider defects in the piano sent on trial.

Whatever salesmen may say against pianos, of makes other than those they are representing, they cannot enforce argument by actual demonstration upon the piano they are opposing. But when a piano is out on trial in the house of a citizen the opposition is enabled deliberately to analyze the object itself. The piano is taken apart; frequently the action is removed and the whole mechanism is explained, and when two pianos are resting in the same house, both on trial, the contending forces operate against each other on the same basis and the case becomes still more demoralizing. As a trade practice no other trade indulges in it. A jeweler with whom one is on

a personal footing may offer to put a watch or clock on trial, but it is no trade practice; but in some sections and among a certain class of dealers the system is so debased that people who have no standing whatever in their communities can get pianos into their houses on trial. We remember a case of a shrewd business man who soon fathomed this miserable practice and succeeded in having various pianos from a number of dealers in his house at various times aggregating over two years.

Pianos on trial signifies the absorption of capital, the loss of stock, the wear and tear of the instrument, the wear and tear of the machinery of the business, the deliberate sacrifice of the instrument itself to the mercy of the opposition, the abandonment of self-respect as a merchant.

It is poor business policy besides, because it proves the anxiety to sell, something an intelligent merchant always disguises, and the more successfully he makes the disguise the sooner he is apt to effect an advantageous sale. He cannot do this when he puts a piano on trial.

## NOT SO MUCH.

THE *Forum* of August publishes an article by J. B. Bishop on the bicycle, and the *Sun*, in treating it editorially, states that “it is reported that the piano trade of the current year has fallen off fully 50 per cent.,” basing this estimate on the inroads made on the piano business by the bicycle trade.

Let us assure the *Sun* that such a report is not correct. In 1892 about 90,000 pianos were made in this country (using round numbers). About 70,000 will be made this year, BUT many of the cheaper grades of the 70,000 of 1892 will be much cheaper than any pianos made in 1892 were, either in cost of production or retail price charged by the dealer. Hence, while the loss of production is less than 25 per cent., the loss in the bulk of the transactions will probably be over 35 per cent., and probably 40 per cent., on account of the great difference in grade and price between the former cheap pianos and those made at present.

The bicycle has had considerable influence in determining these things, but other factors were also at work. In every direction the tendency to cheapen has been manifest, but the piano is one of the few articles that cannot endure through a cheapening process.

The very first principle of the piano is durability, for the best quality of tone cannot compensate for the loss of the tone for want of endurance. That is, the tone must live, and to live in the piano the piano must live, and the present cheap box, called piano, cannot endure, cannot live. It is made of refuse rejected by the makers of the better grade of cheap piano; the wood used in the cases is “green,” and as time and capital are needed to dry the wood properly, and as the maker of these cheap boxes cannot afford to pay for that time and capital, the green, cheap, ready-at-hand wood is used. These pianos or boxes must necessarily be made rapidly, as no time can be invested in their construction—time being money in industrial economy.

Now, what is apt to happen? The reputation of the piano as an article of trade, as an industrial prod-

uct, as a household appurtenance, must and will suffer from the dissemination of these infamous boxes by the dealers among the communities. Not the bicycle but the cheap box is the great enemy of the legitimate piano and of the piano trade itself. Every one sold by a dealer constitutes a standing menace to his future in the trade of his town and section. That these boxes will go to pieces is unavoidable.

"But," says the dealer, "we will exchange it for a better piano for the difference in price." But who is it that will believe a dealer of that? The dealer when he sells one of these \$75 boxes does not explain to the customer what it is. He sells it at any and every price within a certain limit he can get for it.

Why, we have an attested case on our records here showing where one of these \$75 boxes was sold for \$475 cash down. The instance is right before us.

Can the piano business really continue on such lines? No, not the bicycle, the \$75 piano is very apt to become the sore spot of the piano trade, if it is not so already.

"Is there anything new to report to-day?" was asked Mr. George Nemach, of George Steck & Co. Mr. Nemach mutely pointed to the thermometer over his desk, which registered 95°, and said: "Nothing new."

BEING in the warerooms of a dealer who handles many Jewett pianos, a representative of THE MUSICAL COURIER was surprised at seeing but four in stock. He was informed that the dealer did not keep Jewett pianos, he sold them, and it was always hard to gauge the trade close enough to keep a good stock on hand. While talking five Jewetts arrived from the factory; they were beauties, too.

QUIET an active business is being done among the music dealers in the large cities in the parlor grand Autoharp. This instrument retails for \$75, and is very complete. Another outlet for Autoharp is that throughout the country glee clubs are being formed for campaign purposes, and the Autoharp is being found a valuable and convenient adjunct for organizations of this nature.

M. ALVIN KRANICH, the son of Mr. Helmuth Kranich, of Kranich & Bach, who is pursuing a musical career in Leipsic, and who is the correspondent from that city of THE MUSICAL COURIER, is compelled to keep his bed at present, having fallen on the polished parquet floor of his room and dislocated his ankle. Latest reports state that he is getting along nicely.

EVERY dealer from Maine to California should see the Shoninger pianos now going to dealers on orders. Were it not for the benefit of those who do not see Shoninger pianos it would be idle to say a word about them, the piano speaking for itself. Almost every dealer, some time or other, has lost a sale of a piano to the dealer handling a Shoninger. Get a good look at a Shoninger and you will see wherein you have been bested. The Shoninger is essentially a seller.

THE traveling forces of Behr Brothers & Co. are getting ready for a sharp fall campaign—musical, not political. During the summer months everything possible to make a successful fall has been gotten ready. All the new styles promised will be completed; everybody has had a little rest, and with the coming of September, now so near, the work of increasing the business of Behr Brothers & Co. will begin. There is an absence of talk and ostentation and a presence of quiet determination that argues much for the coming fall work for the Behr piano.

THE Boardman & Gray piano will be more prominently before the trade ere the season of 1896-7 is over. Several important moves are contemplated, which if entered into successfully will place the old Boardman & Gray in a stronger position than ever. The piano can stand it, too, as thousands who have Boardman & Gray pianos will testify to. To a dealer who delights in "old name," &c., and who bases his argument on the number of years a house has been in business, the Boardman & Gray is his piano. To a dealer who likes to sell goods that back up all his statements the Boardman & Gray is a boon.

THE fall trade in those beautiful instruments—the Story & Clark pianos—is sure to be excellent. The styles are self sellers. They are actually so novel, and therefore so attractive, that only the minimum of exertion rests upon the salesman handling them. But good dealers only will be able to handle them, for Story & Clark are determined not to have their pianos in questionable hands. That's right.

M. A. P. ROTH, of Roth & Engelhardt, St. Johnsville, N. Y., was in town on Monday, browned up from a couple of weeks' bicycling among the hills which abound in that section of the country. Mr. Roth is a sound money man, strong, and to demonstrate to his fellow workers his idea of the fallacy of the silver craze purchased 50 Mexican dollars at 58 cents apiece, to show where he thought the American silver would depreciate to under the workings of the Chicago platform.

THERE are several new styles of Wissner pianos that it will pay dealers to see. Otto Wissner is a firm believer in the selling power of a case, and spends much time and thought on its design. Endowed with good business judgment, Wissner never loses sight of the fact that the piano case design must be practical. The artistic side is preserved, but does not conflict with the practical point of something "catchy" for the customer's eye. As regards something "taking" these new style Wissner pianos should be seen.

CHAS. H. McDONALD, of the Pease Piano Company, portly, suave and affable, will say good by to-morrow to his son Wilbur, and young Mc will then be on the Atlantic on board the Augusta Victoria bound for Vienna, where he will spend several years studying the piano under Leschetizky. Mr. McDonald will spend a few days in New York and then return to Chicago. It is always pleasant to meet "Mc," who is always fond of a good story, a believer in the good things of life, a fund of piano trade information and a forecaster of new mean power.

WITH the return of business activity (and the natural demands of the people are sufficient in themselves to revive domestic commerce this fall) such great firms as, for instance, J. & C. Fischer must inevitably find themselves busy, the standing and prestige of the Fischer piano having not only been maintained but actually improved during the crisis. The very same principle applies to Kranich & Bach, to Sohmer & Co., to the W. W. Kimball Company, to the Hazelton house and to Steck. Firms of that calibre must surely, in the long run, get the benefit of a farsighted business policy, sustained by ample capital and lifelong associations in the trade.

Take such a house as that of Baldwin in the West, and it is possible to say with assurance that it will do a greater trade in the revival of commerce than it ever did in its history, simply because of the intrinsic value of its reputation and the moral tone and character associated with its name—capital and association being, of course, foregone conclusions.

There are many firms like these in the music trade, and for that reason its future is as bright as it ever was in its golden days.

SINCE the introduction of various grades of pianos (and organs) in one and the same factory or in separate factories under one management or ownership the stencil question has become so complicated that it is not safe to express an opinion on any given name, for it may be a perfectly legitimate name. Besides this so many different names are now in evidence that no one can control the stencil subject as it has been controlled by us for years past, simply by deciding a question on the basis of the mere name.

As already stated on several occasions during April and May of this year, THE MUSICAL COURIER therefore places the stencil question in abeyance, awaiting the course of events. So long as manufacturers are prepared to use all kinds of names, as they do in many instances, there is no reason why the dealer purchasing these pianos should be criticised and the manufacturer escape criticism.

We have advised dealers to use their own names, for they are best known in their communities by their own names and not by the names of the pianos they sell. Mr. Jones, of Passamaquoddy, can sell Jones pianos there as quickly as he can others, and he can

therefore avoid trouble for the maker and put his competitor to work guessing by calling his piano the Jones of Passamaquoddy. Of course that was called rank stenciling in the good old days when foolish people did not abound who wanted to saddle a stencil silver dollar on the inhabitants of the United States, for a 58 cent dollar is a stencil dollar. Until a finer and more practical metal than gold can be found, gold will always be the measure of value, and even if cheap silver drives all the gold out of this country the outside gold will always remain the measure of the value of the silver we are using, and, like the late Confederate notes, the more we make the cheaper they'll get. That is all rudimentary catechism in the Silver Sunday school.

The fine piano will also always be the measure of value of the stencil piano, and the more that are made of the latter the worse and the cheaper they will get. If the 58 cent silver dollar should ever be introduced, the cheap stencil box will in time bring as little in those dollars as it now brings in convertible 100 cent on the dollar silver. It is down below \$70 now.

We therefore welcome all dealers who for the present will push their stencil pianos as hard as possible, and see to what extent this scheme of making pianos under various titles in one factory or under one management will culminate in. Of course, when great firms consider it proper and consistent to do this, there is no reason why small ones should be ostracised for doing the same thing, and it may, after all, be the proper thing.

Mr. Geo. P. Bent, of Chicago, aggressively maintains that the principle is false, illogical and incapable of development, without inflicting great damage by reflex action, and we incline his way, but all these conjectural questions now await solution. If it proves to be as Mr. Bent urges and believes he will be one of the great piano men the future of the trade is waiting for.

But while all this non-stenciling and stenciling under various names legitimately, if that can be the case, and illegitimately is progressing, we shall await the working out of the trade mystery, in the meanwhile absolving the dealer from all criticism for stenciling his pianos as he wishes, buying them from anyone, putting his name on them inside, outside, upside, downside or sideways. Stencil away to your heart's content and send your advertisements in. We will take silver dollars clear up to noon on November 3, 1896.

#### Steinway News.

M. WILLIAM STEINWAY left New York yesterday for a three weeks' stay at Richfield Springs, N. Y., where he will take a course of baths with the hope of warding off some portion of his rheumatic difficulties which beset him every winter.

Mr. George A. Steinway, eldest son of Mr. Wm. Steinway, has arrived in London from Australia, and his two younger sons, Wm. R. and Theodore, who have been making a tour of Germany on their bicycles, have also made a trip through the Baltic Canal. Their next destination is Copenhagen, returning from there to New York on the Columbia, which leaves Hamburg September 10. Mrs. Albert Steinway and her sister, Miss Kreicher, will return on the same steamer.

Mr. Frederick T. Steinway will sail from Hamburg on the Normannia on August 20 and is due to arrive in New York on August 28.

Mr. Nahum Stetson returned from his vacation, which he spent at the Isle of Shoals, on Thursday last, and will remain in New York city during Mr. Wm. Steinway's absence.

#### Banner Raising.

ON Tuesday evening last the employés of the piano department of the Waterloo Organ Company, at Waterloo, N. Y., testified their affiliation with McKinley and Hobart by raising a banner bearing the names of these candidates.

The movement was entirely spontaneous and included every employé in the factory. The meeting was addressed by Sereno E. Payne, of Auburn, N. Y.

In the case of Otto Grau & Co., of New York, against Herman Lindemann & Son, of Cincinnati, the plaintiff asking that a perpetual injunction be granted against the defendants using the name "Lindemann Piano Company," Judge Wilson, sitting in Cincinnati, refused to so enjoin, holding that as there was a Lindemann in the company there was no misrepresentation or fraud against the New York house of Lindeman, any person having a perfect right to call a company after his name.

## A DOSE FOR POCSET ON SILVER.

THE following inquiry was received at this office shortly before going to press yesterday:

FORT SMITH, Ark., August 7, 1896.

*Editors The Musical Courier:*

If there is anything I hate it is to see a man prance around under an assumed name in newspaper articles. It gives him a chance to put into his confounded column any friend's articles or ideas and he can appropriate anybody's original views and simply call them his own. I am one of your 150,000 readers and I have been reading that sheet of yours for years, years ago when you didn't have 15,000 readers. Your anonymous contributor, Mr. M. T. Pocset (or it might be a Mrs. or a Miss for all I know) has been giving us his wisdom on the silver question, but all I have to say is that while under a single gold standard you, in less than 15 years, have been able to increase your reading circle from 150 to 150,000 weekly readers, I, out here in a country where we sometimes haven't currency enough to move the stuff that spontaneously grows out of God's earth and some of which, like silver, is kept in God's earth and not permitted to come out because you gold buggers thereby retain your grip on us God forsaken wretches—I, what chance had I?

Why, sir, sometimes I could barely save the little silver dimes I put away to make up the annual four dollars and the fee it cost at the post office to buy the order to send to you for the paper.

Give me as much salary as you are paying that semi-idiotic golden calf M. T. Pocset and I'll send you some silver literature that will make the heads of your readers swim. I would not address any reply to your Mr. Pocset (how the h— do you pronounce that name, anyhow? Is it Posset or Pocket?) for a new gold dollar or any number of them, for I consider his talk too foolish, but I would just like to ask him one real leetle question.

Does he believe that Jones & Co. who, he says, have \$30,000 coming due to them on instalments, are the only large, respectable piano house in the West that's silver? Jones & Co. are pretty good house according to Pocset. I hear that the whole Jesse French aggregation out here are red hot for silver and know the reason why, too. I hear that W. W. Knight, of Denver (pretty good man I should say) is also right in it with silver. I could put my hand right on a big piano man in Little Rock if I were there close to him who is cold blooded for silver and can prove it to you if gold hasn't petrified or putrified your brain.

Suppose the silver mine owners will make \$50,000,000 a year if we have free coinage 16 to 1 basis, doesn't that mean the awakening of a marvelous industry right on American soil engaged in taking out of American ground an indigenous product of our American earth and employing, in order to do so, thousands of human beings; the building of millions of dollars' worth of American mining and milling machinery; the engagement of thousands of freight cars running in both directions carrying ore, ingots, pigs of metal and in the other machinery, supplies, food, merchandise for the thousands and hundreds of thousands of human beings who by the restoration of labor will again resume their honest vocations instead of the men tramping, the women begging, the children starving?

Mr. Pocset, with his soft berth in your employ, spending most of his time around the Wellington Chapel in Chicago (hard work has made him so brilliant, I read his silver attack to a sick horse of mine and it gave one kick, up flopped its tail and it died. It was a laugh that killed him), yes, Mr. Pocset, what does he know about these conditions in the silver States which embrace that whole section of the Union where money pays exorbitant profits because of its scarcity and the ability of a few men, comparatively, in New York and London to control it. Who placed the last two Cleveland loans? I'll bet Pocset doesn't know. Of course, he'll ask somebody now. Well, I'll save him all the trouble. There was no show for a popular subscription. In France the poor people can invest in a loan individually by subscribing to 100 franc bonds. Would the gold buggers of your town permit it? Not much. Neither would I if I was one; so you see I am not blaming them at all; I am only blaming the idiots that follow them blindly. We will no longer do it out here. You watch.

Of course, you can chuckle and say that Arkansas was never looked upon as anything but a heretical silver State, but I am not referring to Arkansas; I mean everything south of the Mason and Dixon line and west of the Alleghenies. We are all one.

Besides let me say to Mr. Pocset that I consider it an imposition on the people to insist upon the theory (for that's all it is) of claiming that the price of silver will remain at the current figure after our mints have been opened for free coinage. Silver will play a different rôle then, and it may rise to a much higher price, so that the actual metal in the new dollar may be worth 85, 75, 85, 95

cents in your favorite gold. Who knows? Who is the Solomon or the other wiseacre who can foretell the fate of silver under such a stupendous system of remonetization? Give me his name.

Is it Mr. Carlisle? Why, he used to be an elegant bimetallicist; a dandy silver man. I wouldn't give a pinch of Arkansas snuff for his opinion and he hasn't any now. Mr. Cleveland? Why he advocated an income tax and actually signed the Income Bill and is a good Bryanite, for that's just what Bryan has been advocating. In his famous letter of 1887 Cleveland jumped on the capitalists of the Union; just what Bryan is doing. Take any stock in such a man's opinion on any vital question? Hill? Oh, he would make everybody out here tired. One week he makes a silver speech in the Senate and the next week he makes a gold speech to a gang of politicians at a New York State convention.

And McKinley. Ugh! Why he was actually sitting in his room in Canton with his nose on the telegraphic instrument waiting for Mark Hanna to tell him to approve of the silver plank in the Republican platform and would have done so if Tom Platt of your town, backed up by the gold buggers, hadn't spoiled Hanna's game by making it gold.

And Hobart? Who's Hobart? I understand he is from Jersey, where Mr. Pocset's family resides. (Why ain't Pocset a decent man anyhow and go home to his wife and write from there as he used to; his letters from Pewter-town were much better). Who is Hobart? Echo answers: Who? He will get one vote in this county. The man who will vote for Hobart is an enemy of the Irish and he says Bryan is Irish and McKinley's dead sure Irish, and he is going to vote for Hobart, for he thinks he's an Italian. But, really who is Hobart? I saw a picture of his wife in the paper the other day.

Oh, Mr. Pocset ought to come down here and stand up like a little man and try to answer some questions. During the last three and more years we have been doing business on a gold basis. Any piano houses busted during that time? Could any more have busted under the sway of silver? How have the instalment collections been under a gold system since May 1, 1893? They are selling pianos wholesale as low as \$75 on a gold basis. Any more being sold under a gold system, even though they are selling for so much less? Isn't it just the same in all lines?

How much worse is it going to be under silver? Can it be any worse? Can it be any worse in the piano business? No, sir. Well, then, it cannot be any worse in any other business, because the piano business is no exception.

Another thing, Pocset, Esquire. Please remember that by the time that silver measure becomes law very little of instalment accounts will remain to be paid off. That business has not been pushed very hard for years and collections of old accounts have been going on steadily. As long as the piano manufacturer gets 100 cents legal tender he can buy 100 cents' worth of material with that legal tender and charge the dealer just exactly the same way; just again as Mr. Pocset so neatly illustrates it. The dealer will pay the maker just what he asks for his pianos and he will sell them on that basis.

You cannot scare us, you know. You've tried that over and over. All your Eastern papers are playing bugaboo, but that game is played usually with children and doesn't scare men worth a cent. That cuts no ice out here at all. Besides that, you know we are dead sure that McKinley is going to be defeated if for one single reason only, and that is because the New York Sun champions him. That settles it.

JOE B. SILAS (en route).

P. S.—If Mr. Pocset wants to discuss these living issues with me verbally from a platform in a dozen cities where there are big piano interests or in your columns I will be pleased to meet him. If it is to be done in your columns I must be paid at your current rates and I will accept Mexican dollars. I'll bet he will refuse my challenge, and if he accepts I bet he will refuse the Mexican dollars.

J. B. S.

### Latest From Chicago.

[By Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER, 226 Wabash Avenue, August 11, 1896.

A. H. Castle & Co., of Minneapolis, and R. C. Munger, of St. Paul, Minn., have both assigned. Munger was a partner of Castle.

H.

Mr. W. S. Bond, secretary and treasurer of the Weaver Organ and Piano Company, and his wife are spending their vacation at Asbury Park, N. J.

\* \* \*

The S. E. Clark Company, of Detroit, announces that it will remodel the first floor of its store, No. 187 Woodward avenue, so that it may add a stock of sheet music which it has acquired from Mr. J. P. Weiss, formerly of 334 Jefferson avenue. This department will be under the personal supervision of Mr. Julius C. Weiss.

### Current Chat and Changes.

G. H. Richey, of the Huntington Building, La Grande, Ore., was burned out on July 28, losing a stock of musical merchandise valued at \$2,000, partly covered by \$1,000 insurance.

\* \* \*

The stockholders' meeting of Sherman, Clay & Co., San Francisco, Cal., was held on Monday. The semi-annual inventory taken for this meeting was completed last week.

\* \* \*

J. A. Manville, Towanda, N. Y., whose factory was burned two weeks ago, reports that the loss will foot \$7,000, on which there is insurance amounting to \$4,700. He will rebuild as soon as the insurance is adjusted.

\* \* \*

The Schimmel & Nelson piano factory in Faribault, Minn., is open and running under the orders of Receiver Theopold, who is closing up the business. It will take about six months to work up the stock on hand in the factory.

\* \* \*

F. G. Otto & Sons have purchased the building Nos. 44 to 50 Sherman avenue, Jersey City, N. J., and will establish their factory for music boxes there.

\* \* \*

C. F. Kellogg, Le Roy, N. Y., has purchased the piano and organ business of Steuber & Graves.

\* \* \*

The Parker & Young Manufacturing Company, Manchester, N. H., is reported by the Manchester Union as shut down, owing to lack of orders.

\* \* \*

F. E. Butz, Greensburg, Pa., had a narrow escape while driving recently. His horse ran away, the buggy was completely demolished and Mr. Butz was severely bruised, but no bones were broken.

\* \* \*

M. E. & I. S. Turner, Centralia, Wash., are reported as assigned.

\* \* \*

E. L. Chandler's sounding board factory in Barton Landing, Vt., was burned July 30. The loss is about \$20,000, partially covered with insurance.

\* \* \*

W. B. Hutchinson & Co., Paris, Ky., are reported as having assigned.

\* \* \*

The announcement of the assignment of Graves, Ernst & Co., Memphis, Tenn., is made.

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Duncan R. Sloan and S. W. Burke have opened ware-rooms in the Dean Building on Main street, Lanacoking, Md. The firm style is Sloan & Burke's Music Store.

\* \* \*

John Stoakes and John Bower, partners in Bower's Music House, Traer, Ia., have dissolved partnership. Mr. Stoakes will carry on the business.

\* \* \*

C. C. Beedle, Keene, N. H., is getting into larger quarters.

\* \* \*

The Peoria Piano and Organ Company, Peoria, Ill., is reported to have given a warranty deed for \$1,700.

\* \* \*

W. E. James has purchased A. Mumm's interest in the firm of Mumm & James, Wausau, Wis., and hereafter the concern will be known as James Brothers.

\* \* \*

J. W. Walker, Rockland, Me., is seriously ill.

\* \* \*

J. S. Althouse is a new dealer in Reading, Pa.

\* \* \*

Mr. Rosenberg, manager of the New York branch of the B. Shoninger Company, left town last week for a two weeks' stay at Arverne, L. I.

\* \* \*

C. W. Kremer, Jr., with J. P. Simmons & Co., Louisville, Ky., is reported as going to open a music store on Fourth street, Louisville, Ky.

\* \* \*

Daniel P. Miller is the new dealer in Jersey Shore, Pa.

\* \* \*

Steen, Love & Co., Knoxville, Tenn., have dissolved; Mr. Steen going as manager of the John Church Company's new Knoxville branch, while Mr. Love will continue the business, but move into Jackson street.

\* \* \*

H. C. Tuttle, a former employé of G. B. Muller, dealer, in Rochester, N. Y., has been arrested in Batavia on complaint of Buffalo parties. A rapid life is charged against Tuttle.

\* \* \*

—Mr. Henry Stultz, of the former firm of Stultz & Bauer, has accepted a position with the Dolgeville Piano Case Company, of Dolgeville, N. Y.

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## OBITUARY.

## James Albert Rice.

A brother of I. N. Rice, James Albert Rice, was overcome by the heat on Friday at the factory in Riverview, Chicago, and died the same evening. He was 38 years of age, and leaves quite a large family of young children. The remains were taken to his old home in Iowa for interment.

## Frank X. Shim.

Frank X. Shim, Paterson, N. J., a piano tuner, committed suicide by taking carbolic acid in the Hotel Rockland, Suffern, N. Y., last Wednesday night.

## Warren K. Day.

Warren K. Day, Concord, N. H., died in that city, August 1, of angina pectoris. Mr. Day was born in Newmarket, N. H., in 1884. In 1899 he moved to Concord, opening up music warerooms. He was a successful dealer and an accomplished musician. As a composer he was widely known. A widow and two children survive him.

## S. R. Bevis.

S. R. Bevis, Atlanta, Ga., died in his residence on High-town street July 31.

Mr. Bevis was connected with the Freyer & Bradley Music Company for a long time, was 69 years old, and has been a resident of Atlanta for 15 years. He leaves a widow and three children, all adults.

## Samuel Bohler.

Samuel Bohler, organ manufacturer, Reading, Pa., died in Harrisburg, Pa., August 1. His death resulted from an attack of cholera morbus. Mr. Bohler was 72 years of age.

## C. A. Allen.

C. A. Allen, Farmington, Me., died in that town August 6. Mr. Allen was the last of one of the oldest and most prominent families of Franklin County, Maine. For many years he was a leader in musical circles in Franklin County, and was known prominently as a dealer in musical instruments. He leaves a widow and two children.

## William R. Wild.

William R. Wild, junior member of Wild Brothers & Co., Washington, D. C., was drowned while bathing August 2. Mr. Wild was but 21 years of age, was an accomplished violin and piano player, and was known to a host of musicians in and around the capital city. Louis P. Wild, the present senior member of the firm of Wild Brothers & Co., took in his son four years ago.

## James L. Ross.

James L. Ross, of Easman & Ross, Newburgh, N. Y., died last Wednesday from typhoid fever. Mr. Ross was formerly with Hickok, of Poughkeepsie, N. Y., going into business for himself less than two years ago. A sad incident in his family is the fact of his sister, Mary E. Ross' death six weeks ago, to which has been added that of her brother James L., and his mother's demise fifteen minutes after Mr. Ross' departure. All died of the same fever.

## As to Copyright on Catalogue Cuts.

THE attention of the New York Board of Trade and Transportation has been called to a decision of Judge Grosscup, sitting in Chicago, Ill., and made in the United States Circuit Court, Northern District of Illinois. The learned judge decides that the individual cuts of a catalogue are not covered by the general copyright of the catalogue. An appeal has been taken, but in the meantime the New York Board of Trade and Transportation is watching the matter, and if the decision is sustained will take steps to have a bill drafted covering this point, and present same at the next session of Congress.

## An Omaha Situation.

W. H. SCHMOLLER & CO., Omaha, Neb., the concern that purchased the stock of Adolf Meyer at a sheriff sale recently, is advertising a "great sacrifice sale" of Steinway, Knabe, Vose & Sons and Emerson pianos. "New upright pianos from \$125 upward" is a specimen of the style of advertising W. H. Schmoller & Co. are doing. None of the pianos mentioned can be purchased for anything like \$125; neither can a good piano, new and upright, be disposed of even at a "great sacrifice sale" for anything like that figure. A cheap \$75 box cannot even be disposed of profitably at \$125 on payments of \$2.28 a month, nothing down, and no payments for three months, a grace rampant with some dealers.

W. H. Schmoller & Co. are hurting the trade of Omaha by such advertising; the reputation of the pianos named cannot be injured by the implication that some of them can be bought for \$125, but W. H. Schmoller & Co. are hurting themselves—forcing down their prices, which they never can raise again.

## Tariffs of All Nations

THE *Piano, Organ and Music Trades Journal*, London, England, prints the following, purporting to be a complete list of the duties imposed by different governments on pianos, organs and small goods:

Note.—n. o. p.—not otherwise provided for. n. o. e.—not otherwise enumerated. Reis 1,000—50 cents. Peso—\$1. Kilog.—2,304 pounds. Franc—about 19 cents. Mark—25 cents. Drachme—19 cents. Leu—35 cents. Rbl.—75 cents. Funt—0.902 pounds avoirdupois.

Barbadoes—8 per cent. ad valorem; if for use in places of worship, free; music, free. British Guiana—8 per cent. ad valorem. British New Guinea—10 per cent. ad valorem. Canada—Music (book or sheet), 10 cents per pound; organs (cabinet), 30 per cent. ad valorem; organs, pipe organs and sets or parts of sets of reeds for cabinet organs, 25 per cent. ad valorem; pianos, 35 per cent. ad valorem; parts of pianos, 25 per cent. ad valorem; musical instruments of all kinds, n. o. p., 25 per cent. ad valorem. Cape of Good Hope—5 per cent. ad valorem. Ceylon—6½ per cent. ad valorem; band instruments for Government forces, free. Cyprus—8 per cent. ad valorem; for use in churches, schools and Government forces, free. Gold Coast—Musical instruments, free. British Honduras—10 per cent. ad valorem. British India—Music, free; musical instruments, 5 per cent. ad valorem. Jamaica—12½ per cent. ad valorem; for Government forces, free. Mauritius—8½ per cent. ad valorem; for Government forces or professional use, and music, free. Natal—5 per cent. ad valorem. Newfoundland—30 per cent. ad valorem; for religious services and music, free. New South Wales—Musical instruments and parts thereof, 15 per cent. ad valorem. New Zealand—Musical instruments and parts thereof (except action work not made up), 20 per cent. ad valorem; ditto, n. o. e., 15 per cent. ad valorem; music, free. Queensland—Pianos (upright), \$30 each; horizontal, square, grand or semi-grand, \$60 each; organs (cabinet), \$15 each; music, free. South Australia—Organs (pipe), 25 per cent. ad valorem; harmoniums, pianos and organs (other than pipe), 15 per cent. ad valorem; music, free. Tasmania—Music printed or MS., 10 per cent. ad valorem; musical instruments, 20 per cent. ad valorem. Trinidad and Tobago—6 per cent. ad valorem; for Government forces or public worship, free; music, free. Victoria—Organs (pipe), and parts thereof, including piano actions made up, 25 per cent. ad valorem; pianos (upright), \$25 each; square, grand or semi-grand, \$75 each; harmoniums and cabinet organs, \$15 each; music, free. Western Australia—Music, 5 per cent. ad valorem; musical instruments, 15 per cent. ad valorem; for Government or church use, free.

Argentina Republic—25 per cent. ad valorem. Austria—Pianos and organs, \$3.50 per cwt.; strings for musical instruments, \$3.81 per cwt. Belgium—10 per cent. ad valorem, keys and mutanisms for pianos, 5 per cent. ad valorem. Brazil—Pianos (cottage), 120,000 reis; (grand), 180,000 reis; organs, 30 per cent. Chili—Pianos and musical instruments of all kinds, 35 per cent. ad valorem. Cuba—Pianos (grand), 130.0 pesos; uprights, 82.0 pesos; harmoniums and organs, 61.0 pesos; other musical instruments, 0.75 per cent. per kilog. Denmark—Pianos and musical instruments of all kinds, 10 per cent. ad valorem. Ecuador—Church organs, 5 cents per kilog.; musical instruments over 1 metre in height, 10 cents per kilog.; strings for musical instruments, \$1.56 per kilog. France—Pianos (upright), 60.0 frs.; grand, 85.0 frs.; organs, harmoniums, and other reed instruments weighing less than 300 kilogs., 13.0 to 260.0 frs.; 300 kilogs. and more, 325.0 frs.; organs for churches, 100 kilogs., 60.0 frs.; barrel pipe organs, weighing less than 400 kilogs. (each), 89.0 frs.; 400 kilogs. and more (each), 390.0 frs.; hand organs and other instruments with free reeds, weighing less than 30 kilogs. (each), 39.0 frs.; 30 kilogs. and more (100 kilogs.), 130.0 frs.; harpa, violins and other stringed instruments (each), 2.50 to 10.0 frs.; flutes, flageolets, bagpipes, and ocarinas (small), with only one key (doz.), 1.60 frs.; flutes, flageolets, bagpipes and ocarinas (large), and cornets and other similar wind instruments, 0.30 to 16.0 frs.; accordions and concertinas, 1.90 frs.; violin bows, simple (each), 0.40 fr.; violin bows, rich, with incrustations, 0.80 fr.; tom-toms and Chinese gongs (each), 4.0 frs.; castanets (pair), 0.75 fr.; cymbals (pair), 2.0 frs.; cases for musical instruments, same as the material of which they are made; strings, for harps, violins, &c., catgut (kilogs.), 6.0 frs.; strings, for harps, violins, &c., wire (kilogs.), 4.0 frs. Germany—Musical instruments and toy instruments, 30.0 marks; musical instruments, church organs, with the exception of pianos, harmoniums and other keyboard instruments, 20.0 marks. Greece—Upright pianos and harmoniums (each), 80 drachme; grand pianos (each), 130 drachme; violins and other stringed instruments, 20 per cent. ad valorem; metal instruments, 20 per cent. ad valorem; wooden instruments, 20 per cent. ad valorem; all other musical instruments, 20 per cent. ad valorem. Hawaiian Islands—Free. Holland—5 per cent. ad valorem. Italy—Pianos (cottage), \$11.60 each; grands, \$15.00 each. Mexico—Strings for musical instruments, 0.60 cent per kilog.; musical instruments, 0.50 cent per kilog.; parts of pianos, 0.50 cent per kilog.; music (not bound), free. Netherlands

(East Indies)—6 per cent. ad valorem. Nicaragua—Strings for musical instruments, 25 cents per pound; musical instruments with keyboard, such as pianos, harmoniums, organs, &c., 6 cents per pound; ditto with handle, 12 cents per pound; musical instruments, 20 cents per pound; cornets, clarinets, &c., 20 cents per pound; musical instruments, such as mouth organs, accordions, jew's harps, and other similar toys, 7 cents per pound; ditto for bands, such as cymbals, drums, triangles and other similar instruments, 7 cents per pound. Norway—Pianos (cottage) (each), \$10.65; grands (each), \$16. Philippine Islands—Pianos (each), 25 pesos; harmoniums (each), 4 pesos. Porto Rico—Pianos (grands), 130.0 pesos each; others, 82.0 pesos each; organs and harmoniums, 61.0 pesos each; other musical instruments, 0.75 cent per kilog. Portugal—Musical instruments (harps), 25,000 reis each; pianos, 50,000 reis each; grand, 40 per cent. ad valorem. Roumania—Accordions, harmonicas and arissons, 1.00 leu each; all kinds of strings for musical instruments, 50 cents per cwt.; pianos (grands), \$20 each; others, \$6.75 each. Russia—Grand pianos, non-portable organs of all kinds (each), 112.00 rbls.; cottage pianos (each), 64.00 rbls.; musical instruments of all kinds not separately tariffed, accessories of musical instruments imported separately, such as bows, gut or silk strings (metallic strings are dutiable as wire), keyboards, piano hammers (but not including pegs for pianos), metronomes, tuning forks, &c. (per funt), 01.0 rbl. Spain—Pianos (grand), 325.00 to 422.00 pesos each; others, 250.00 to 335.00 pesos each; harmoniums and organs, 80.00 to 104.00 pesos per 100 kilogs.; musical boxes, 2.50 pesos per kilog. Sweden—Pianos (cottage), \$16.50 each; grands, \$27.65 each. Switzerland—\$1.50 per cwt.; pedals for pianos, \$1.55 per cwt.; pegs of iron regulating tension of piano strings, 60 cents per cwt. Siam—8 per cent. ad valorem. Turkey—8 per cent. ad valorem. United States—Music (sheet and bound), 25 per cent. ad valorem; musical instruments or parts thereof (except piano actions, and parts thereof), strings for musical instruments n. o. e., cases for musical instruments, pitch pipes, tuning forks, tuning hammers and metronomes, 25 per cent. ad valorem. Venezuela—Musical instruments and parts thereof, 8 cents per kilog. and 5 per cent. ad valorem.

## In Town.

Among the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

C. H. Eddy, Chickering & Sons, Boston, Mass. Chas. H. McDonald, Pease Piano Company, Chicago, Ill. James H. Hawkhurst, F. G. Smith, Chicago, Ill. A. H. Reed, Reed & Sons, Chicago, Ill. O. C. Klock, Braumuller Piano Company, New York. A. A. Thomas, Thomas & Barton, Augusta, Ga. W. J. Dyer, W. J. Dyer & Brother, St. Paul, Minn. C. H. Sweesy, Middletown, N. Y. C. L. Waldo, Foster & Waldo, Minneapolis, Minn. L. Z. Goedfrey, San Francisco, Cal. E. V. Church, Chicago, Ill. H. M. Chase, Chase & Smith, Rochester, N. Y. A. L. Stewart, J. W. Martin & Brother, Rochester, N. Y. T. S. Cunningham, St. Louis, Mo. J. B. Bradford, Milwaukee, Wis. Mr. Geary, Geary Brothers, New Haven, Conn. Frank Butler, John Church Company, Cincinnati, Ohio. R. W. Blake, Sterling Company, Derby, Conn. J. R. Mason, Sterling Company, Derby, Conn. J. F. Bellois, Jr., Philadelphia, Pa. John Summers, Syracuse, N. Y.

Thos. Anderson, Elkhart, Ind., is reported as having given a deed for \$2,250. \*\*\*

An alleged forged check for \$10 passed upon C. R. Stone, of Fargo, N. Dak., by Chas. Horwitz, son of the music dealer of Grand Forks, N. Dak., is likely to make that young man trouble. The check was signed by Mr. Horwitz, Sr., and came back with an affidavit from the bank that it was a forgery.

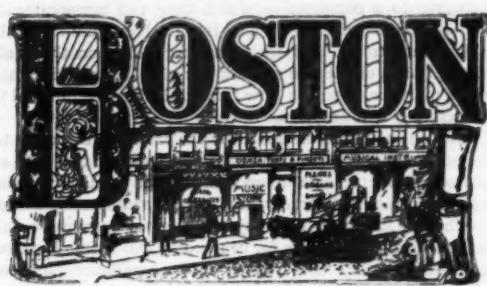
The M. Steinert & Sons Co., the great New England firm of piano dealers, has recently taken the BRAUMULLER PIANO for its extensive territory.

The Jesse French Piano and Organ Co., the great Southwestern piano house has sold the BRAUMULLER PIANO for years and recommends them. What a satisfactory to such leading concern should be to any dealer. Call on us and examine the

BRAUMULLER,

402-410 West 14th Street,  
New York City.





BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon street, August 8, 1896.

THE weather is too hot to be enjoyable. Every body that can is going out of town for over Sunday. Those who remain in town are praying for an east wind, which is the only possible relief from the hot wave.

Business is dull and in many of the warerooms the principal occupation this week has been inventing devices to kill time.

The work of taking down the building at the corner of Boylston and Tremont streets is completed after two months' labor. All traces of the building have now disappeared and thus endeth the Boylston Building. But the dirt and dust still remain and prove most annoying to the warerooms in the immediate neighborhood.

\* \* \* \*

The McPhail Piano Company has just concluded a deal with Collins & Armstrong, of Fort Worth, Tex., by which this firm becomes the agent for the McPhail piano.

During the past week the business of the McPhail Company has been unusually good, quite remarkable for the time of year and under the present conditions.

\* \* \* \*

The Oliver Ditson Company has opened a piano wareroom in Brockton, which is in charge of Thompson & Leonard, two young men who were formerly in the employ of Mr. Chandler, of that city.

\* \* \* \*

Mr. F. A. McLaughlin has bought out the stock of Mr. Chandler, of Brockton.

\* \* \* \*

Mr. C. L. Waldo, of Minneapolis, who has been in town the past week, took a trip down to Nantasket the other day. While there Mr. Waldo, who by the way is a great dog fancier, bought a very handsome animal of that rare breed, the drummer dog.

\* \* \* \*

Wm. Bourne & Son will vacate the warerooms on Tremont street now occupied by them on September 1.

Mr. Wm. Bourne will travel more or less for the firm during the coming winter.

\* \* \* \*

Although it is not officially announced, it is supposed that Mr. Geo. J. Dowling, who recently returned from his European vacation, will shortly connect himself with the Vose & Sons Piano Company.

\* \* \* \*

Up to Monday night, August 10, no date has been announced for the meeting of the creditors of the Hallet & Davis Piano Company.

\* \* \* \*

#### In Town.

Mr. A. J. Brooks, Derby, Conn.

Mr. Daniel F. Treacy, New York.

Mr. A. E. Bradt, Troy, N. Y.

Mr. Collins, Collins & Armstrong, Fort Worth, Tex.

Mr. Shuey, formerly of the Century Piano Company, Minneapolis, Minn.

# THE Merrill Piano

**HAS COME TO STAY.**

118 Boylston Street,

**BOSTON.**

—Mr. F. G. Smith, Jr., of Bradbury fame, was in the Catskills with his family last week, and this week is in Saratoga.

#### The Piano Resonator (Daniel Mayer Patent.)

[From the London MUSICAL COURIER.]

WE give herewith a few opinions of the press concerning this unique invention, which must be of interest to everybody who has anything to do with the piano. These opinions were written after a careful test of the resonator:

"THE PIANO RESONATOR.—This appliance, the benefit of which to the Erard pianos has been amply proved of late, was put to the fullest test at the showrooms of the company, 33 New Bond street, on Wednesday afternoon, when pianos by various makers were tried with and without the resonator attachment; in one instance the same instrument was played in the two states. It is beyond question that the character of the Erard instruments has been enormously improved by the invention; whether it will work a similar revolution in the whole of piano manufacture can hardly be said to be decided yet, but this much may be said, that while the defects of the worse classes of instruments are not disguised, the best makes are those which undergo most improvement in tone by the addition of the resonator."—*The Times*, July 17, 1896.

"THE PIANO RESONATOR.—Yesterday afternoon the opening of the new showrooms of the Piano Resonator (Limited), Daniel Mayer Patent, took place at 33 New Bond street. This remarkable invention constitutes a new phase in the development of the piano. It consists of a sheet of manganese steel constructed in a peculiar fashion which is attached to the back of an upright piano or underneath a grand. The effect is very magical, more especially if the instrument to which the resonator is applied be old and worn. Opportunities were afforded yesterday of testing the value of this ingenious discovery, with the result that the resonator triumphed all along the line. It imparts a wonderful richness and purity of tone to the piano, and will doubtless meet with wide appreciation as its qualities become known. Its merits have been already recognized by artists such as Messrs. Paderewski, Mark Hambourg, Schönberger, Nikisch, Masbach, Mlle. Kleeburg and others."—*The Morning Post*, July 16, 1896.

"The new showrooms of the Piano Resonator (Limited) were opened yesterday at 33 New Bond street, when a number of gentlemen were invited to a practical illustration of the merits of Mr. Daniel Mayer's latest invention. The resonator consists of a sheet of manganese steel constructed in a peculiar way, which can be attached to either a grand or an upright piano. Mr. Mark Hambourg played several selections on instruments with and without the resonator fitted, and the difference in tone was at once apparent. If, as is claimed, a rich full tone can be imparted to old pianos, the field for the new invention should be very large. Messrs. Paderewski, Mark Hambourg, Schönberger, Nikisch and other great artists have testified to its merits."—*The St. James' Gazette*, July 16, 1896.

"'Erard with Resonator' has stared concert audiences in the face too often and too long for any devoted music lover to be ignorant of the most recent device for increasing the volume of tone of the household slave. But does it increase the tone? This question may be now confidently answered in the affirmative, for on Tuesday the appliance was put to the severest test by a Broadwood grand being played with and without the resonator before a representative assemblage of London musical critics at the company's premises in New Bond street. The same test was also applied to instruments by other makers. The result was invariably the same. There was instantly an appreciable reinforcement of the lower harmonics, with the consequence of greater richness and power of tone. Moreover, where any hardness in the notes of the piano was noticeable it was banished on the resonator being applied. Possessors of worn pianos in particular would do well to test the new invention."—*The Observer*, July 19, 1896.

"It must be a satisfactory feeling to wake up one morning and find one's self famous; and Mr. Daniel Mayer has lately achieved this infrequent feat. For a long time he has been well known in musical circles, but his invention of the piano resonator will make him renowned throughout the world, and new showrooms for this wonderful end-of-the-century conception have just been opened at 33 New Bond street, where its full value may be tested. The contrivance is simple to a degree. It consists of a sheet of manganese steel peculiarly constructed, and this fits into the back of an upright piano or underneath a grand piano—in fact, it can be fixed to pianos of any shape and make. By the addition of the resonator almost incredible results have been obtained with an old instrument, which acquires again all the vigor of youth with an increased volume of sound, and at the same time a roundness and fullness of tone that are very beautiful. When fitted to a new instrument the result is perfectly entrancing. One of the chief charms of the resonator is its wondrous sustaining and singing quality of tone, and all the great musicians of the day, including Paderewski, Schönberger, Masbach, Mark Hambourg, Ben Davies and many others have borne grateful testimony of their high appreciation of its worth and importance."—*The World*, July 22, 1896.

#### AN ENHARMONIC PIANO.

THE application for letters patent by Dr. S. A. Hageman, of this city, on his improved piano has received much attention from the press throughout the country. It has again attracted notice to Cincinnati as a musical centre. Very many, however, have failed to grasp the import of his invention, but this has been due mainly to their lack of musical knowledge. All musicians, practical and theoretical lovers of music, manufacturers of musical instruments, have for ages noted the failure of some instruments, notably the organ and piano, to give perfect intonation. Excepting the violin and guitar no instrument, in fact, comes anywhere near perfect intonation, the violin being more perfect in that respect than the guitar. But as regards temperament and intonation the piano has been the most signal failure of all—even the uncultivated ear, if born naturally musical, can detect many, very many errors in the piano. There is something lacking, something that falls short of satisfying either the natural born musician or the refined, cultivated musical ear, and they become dissatisfied, almost distracted, at not being able to realize or thoroughly appreciate what is lacking.

#### Importance of Just Intonation.

Examination develops two positive facts that go to make up the situation:

First, just intonation in music is of the very first and fundamental importance. In view of the testimony of all scientists, artists and masters from all ages down to the present it is puerile, and would stamp one as ignorant or prejudiced, or both, to maintain that it is not necessary for the piano to play in tune. Prof. Benj. Silliman, in his *Principles of Physics*, referring to the method of tuning pianos, says: "In this system all the musical intervals employed, except the octaves, differ more or less from their true value, as given by theory and as demanded by a cultivated ear."

Ganot's *Physics* says: "Only in the case of string quartet players who have freed themselves from school rules, and in that of vocal quartet singers, who sing much without accompaniment, does the natural pure temperament assist itself, and thus produce the highest musical effect."

Prof. Sedley Taylor, in his *Sounds and Music*, says: "Since the voice is endowed with the power of producing all possible shades of pitch within its compass, and thus of singing absolutely pure intervals, it is clear that we ought to make the most of this great gift, and, especially in the case of those persons who are to be public singers, allow during the season of preparation contact with the purest examples of intonation only. Unfortunately, the practice of most singing masters is the very reverse of this. The pupil is systematically accompanied during vocal practice upon the piano, and thus accustomed to habitual familiarity with intervals which are never strictly in tune. No one can doubt the tendency of such constant association to impair the sensitiveness to minute difference of pitch, on which delicacy of musical perception depends. Evil communications are not less corrupting to good ears than to good manners. I am convinced that we have here the reason why so comparatively few of our trained vocalists, whether amateur or professional, are able to sing perfectly in tune."

#### Past Attempts Failures.

All who are informed on musical matters know that during the last century many attempts have been made to produce just intonation instruments. Complicated mechanism, cumbersome proportions and added expense have, however, precluded their general use. But here comes in the second fact to which public attention is directed. The mechanism by which this has at last been accomplished and made practicable is one of those exceedingly felicitous strokes of genius or lucky accidents that occasionally characterize the progress of art and science.

Be that as it may, this invention—its remarkable simplicity, its mathematical accuracy, the result accomplished, and the mechanism by which it is effected—seems to fulfil all the requirements and leave nothing further to be desired. Like all other phenomenal inventions, it is along a line of construction entirely new and will impress former laborers for pure intervals very much as would our present

#### Abominations:

*Sticky Actions,  
Rattling Actions.*

Dealers, ask for the Roth & Engelhardt—  
they never get out of order.

Roth & Engelhardt,  
St. Johnsville, New York.

electrical achievements impress good old Benjamin Franklin.

Dr. Hageman has applied his invention to an ordinary upright piano at his Walnut Hills home, and has fully demonstrated that he can produce perfect intonation upon the piano. In fact, with his invention, the piano gives every note known; perfect chromatic intervals and passing notes, not only those known to the human voice, but those made by the birds, which have never yet been given in their entirety on any instrument as nature renders through her feathered songsters in field and forest.

#### Mechanical Part of the Invention.

The mechanical part of Dr. Hageman's "violin piano" is here described as nearly as possible in the doctor's own language. The correction of the musical intervals is effected by very simple mechanism, which may be briefly described as follows:

The even tempered and equally distant half tones of the ordinary piano are taken as a starting point, and the pitch of each is raised or lowered according to the requirements of the given key by pitch modifiers operating to shorten or lengthen the vibrating portion of the string, in manner analogous to that of a finger on a violin string, hence the name violin piano has occurred. Each of these pitch modifiers consists of a single piece of peculiar construction, and is actuated by a lever, whose arms are so proportioned as to compensate for the varying length of the strings. A system of these levers extend the whole length of the piano scale. They are about 4 inches in length, and when in position for even temper stand equidistant and parallel, and remind one of the pickets on a fence.

When the tips of the levers are equidistant the musical intervals are equidistant—in fact, the levers mechanically represent and control the scale intervals. If two of them are approximated the musical intervals corresponding thereto are made closer in the same ratio. As the octaves are already correct and can never vary, all octaves among the levers are connected by parallel bars, which maintain them always equidistant. There are 12 of these bars running from end to end of the lever system, to each one of which all the notes of the same name are connected. That is one bar for C, connecting all the C's; one for C sharp, one for D, and so on throughout the whole octave. Pins or studs on these connecting bars serve by aid of pedals to bring them into proper position for each key. Even temper in all keys is also provided for in like manner.

There are 88 pitch modifiers, 88 levers, 12 connecting bars, 13 pedals and 18 assemblers for controlling the studs, making in all 214 movable parts to the entire mechanism, being far less complicated than the "action," which has four or five times as many movable parts.

#### Not Difficult to Play.

The playing is in no way different from the ordinary piano, except that the corresponding pedal is pressed whenever it is desired to play in a given key, or if the player is in doubt or confused the even temper pedal may be used, and music is rendered just as it is now, so that the performer on the violin can never be placed at any disadvantage by the more perfect instrument.

This system can be slightly modified and applied to the pipe organ, also to the harp, and probably to the reed organ.

According to Dr. Hageman, when his invention is given to the world at large intonation and intervals will be perfect. He claims it is based on natural results, the outcome

of his studies of physics and mathematics, the principles governing the violin and his own true ear.

Piano tuners, music teachers, heads of music firms and other persons have visited the doctor and laughed at the assertion that the whole piano can be tuned in any one key by the use of one of the 18 additional pedals disposed of on either side of the original two and three pedals now in vogue. These same persons have also ridiculed the idea that the "pitch modifiers" introduced by the doctor would improve the tone; that they must necessarily detract from it or cause a jarring sound. That any disagreeable effect thus supposed to be inevitable can be obviated has been and can be plainly demonstrated to everyone by the doctor. One pedal suffices for any major scale, and for both forms of the relative minor scale.

#### The Scale Intervals.

Horns and wind instruments without keys give the intervals of our scale and give them with correctness, and will give no other sounds. The aeolian harp gives the same intervals and combines them in exquisite harmonies all as perfect in their relations, as true and pure, and beautiful as the hues of the rainbow.

There are three different intervals by which the successive notes of the scales are separated from each other. For instance, from C to D is a certain interval and from D to E is a different interval, while from E to F is only about one-half as much as either of the others, and so the natural scale is made up of eight notes, separated by the above intervals, three of the largest, two of the next largest and two of the smallest, arranged in certain manner. Now, if we should tune a piano or organ so as to give the scale correctly, we would get what is called just intonation, which is exceedingly pleasing and perfectly harmonious, but we should have only one key.

The musical scale is not a thing of human device, nor the product of human ingenuity; nor is it any more subject to variations prompted by human caprice or convenience than are the multiples of given factors. The scale has its foundation in nature and conforms rigidly to mathematical and physical laws. Natural human cries and the cries of all animals manifest evident conformity to its intervals. Donkeys bray in octaves, besides sometimes giving the other intervals in their regular order. Mocking birds, nightingales and the whole host of feathered songsters use the musical scale in all its purity, sweetness and precision.

The mathematical relations of the scale are very simple. If a violin string be tuned to a given key and you press upon the middle of it, allowing only one-half of it to sound, it will render the octave above; if you allow four-fifths of its length to sound, it will give the third of the scale; if three-fourths, it will give the fourth of the scale; a length of two-thirds will give the fifth, and so on.

It will be seen at once that if we take the D of the C scale as a key note the E will not be right for the next interval, much less the F, and so on. The introduction of sharps and flats would rectify a part of the trouble, but only a part, and it would be necessary to provide separate black keys for both flats and sharps, and, in short, lead to an increase in the number of keys in an octave to at least 50 or more. This has been done by some experimenters, as referred to, and the result was music of ravishing beauty, but the instrument became so complicated, cumbersome and expensive as to preclude general use.

#### Present Scale Not Correct.

As the best thing that could be done, musicians have had

recourse to a compromise, which they call temperament, by which the octave is divided into twelve equal intervals called semi-tones, and scales are formed upon these, although not a single one of them is right. Hence it is that on a piano or organ, as now tuned, no chord or interval is correctly given, except the octave.

The question may be asked, Is the error large enough to be of any consequence? It must be answered that it is of serious character, fatal to good music and pernicious in its effects and in its destructiveness to any acute perception of pitch, and has been the subject of helpless protest by all scientists and musicians for centuries. No writer has ever alluded to it but with regret, but its avoidance has been deemed impossible, and a few individuals of not over keen musical perceptions have tried to convince themselves that the perfect intonation grape is sour. But these, as far as known, have never gone into print, but physicists and scientists, theorists and musicians, have, without exception, characterized it as barbarous and pernicious.

As a fair example of the strain in which scientific musicians write on this subject the following quotation is made from Theory of Sound in Relation to Music, by Prof. Pietro Blaserna, of the Royal University of Rome. He says: "It follows that music founded on the tempered scale must be considered as imperfect music and far below our musical sensibility and aspirations. That it is endured and even thought beautiful shows that our ears have been systematically falsified from infancy."

As soon as the ear becomes a little practiced and used to Dr. Hageman's violin piano the difference will become most striking. In the exact scale the consonant chords become much sweeter and clearer and more transparent, the dissonant chords stronger and rougher, while in the tempered scale all these things are mixed together in one uniform tint without any distinctive character. Fact, therefore, demonstrates that the results of theory are not mere speculation or pedantic exaggeration, but have a true and real value and ought to be accepted in practice.

#### Result of Years of Labor.

Dr. Hageman's invention, which promises to revolutionize the manufacture of pianos, is the result of a number of years of the most careful and studious research. Besides being a practicing physician of some note, he is a man possessing great scientific knowledge, mechanical genius and musical ability. As a young man he studied mechanical engineering and draughting, thoroughly mastering the complex propositions presented in those sciences. Later on he was a professor of physics and mathematics at the male and female college, Augusta, Ky., and at Stewart College, Clarksville, Tenn.

Following his return to Cincinnati from the last named place he took up the practice of medicine, and for a num-

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## ORGANS.

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ber of years was professor of physics in Pulte Medical College. Throughout all these years Dr. Hageman never relaxed in his study of the science of music, and the result is his invention as described above.

Since the announcement in the public press that he had applied for a patent Dr. Hageman has been the recipient of a vast number of letters from musical and scientific men throughout the country. They universally ask for information concerning his invention, and all declare that if it will do what he claims it will it is the greatest musical invention since Sebastian Bach discovered even temper.

Some of the leading piano men of the country have visited Dr. Hageman at his home within the past few weeks, and while they have invariably come prepared to pronounce his invention impracticable they have gone away convinced that the piano of to-day will soon be a thing of the past.

The trouble with such articles like the preceding lies in the fact that they are guided by the local prejudices of the papers printing them instead of contributing truths to the readers. A reporter is sent to the inventor, and the result is a "talk" or "interview" from which the people of the city or town in which the paper is published are led to conclude that a second Isaac Newton or Laplace or Tyndall or Helmholtz or Godknows who is among them to transform the condition of affairs radically and forever. A similar thing was exploited in the papers of one of the smaller New England towns re-

cently and the people of the place will find their confidence has been misplaced completely by the ridiculous statements published on a so-called revolutionizing piano invention.

We are not reflecting against Dr. Hageman's invention, but against the manner of presenting it through the press before the people. "Except the violin and the guitar no instrument comes anywhere near perfect intonation." The highest type of musical instruments are those of the violin class—the violin, the viola, the 'cello, and in a certain sense the bass. The first three constitute the foundation instruments of the string quartet. The guitar is not classified among musical instruments for the performance of what for this purpose may be called scientific music or, if you will have it, artistic music. Guitars are national instruments used by the uneducated populace, like banjos are used in other parts of the world; like mouth or hand harmonicas, like mandolins. When an article supposed to contribute scientific information therefore starts out as the above did, with the sentence we quote, it at once brings about a contemptuous and disdainful feeling on the part of the educated and it consequently ceases to interest them, for they know it was composed by one ignorant of his topic. And that is the defect of the whole article.

Tanaka, a Japanese residing in Berlin, invented an

Enharmonic Reed Organ which succeeds in giving all the true chromatic intervals. The late Luther Mason, of Boston, owned one which we, on several occasions, tested. It possesses a great scientific value as applied to acoustics, but its practical musical value was *nil* chiefly because, as Blaserna says, "our ears have been systematically falsified from infancy," and Blaserna does not mean by that the infancy of the individual, but the infancy of our present musical system.

From the vague description of the mechanical appliance invented by Dr. Hageman we should conclude that he has succeeded in demonstrating the possibility of filling up all the gaps of tones now wanting in the keyed instrument as an instrument of acoustic properties and demonstrations, but for practical musical purposes we are unable to find the new invention of any consequence—judging from the description. However, we shall make it a point to investigate it personally and will then be able to decide the value of the new invention.

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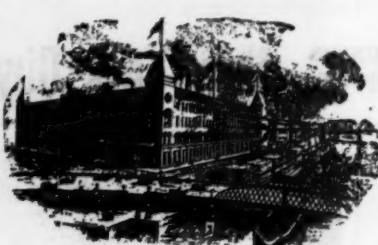
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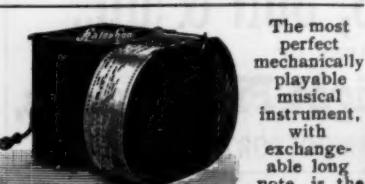
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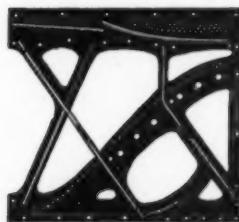
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RICHMOND, INDIANA.

